

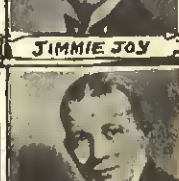
record research

ISSUE 60
MAY/JUNE 1964

30 CENTS

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

MISSING COMED, ~~REMOVED~~ FOR CHITLINS



NOTE →


THEME SONGS
compiled by
JOHN STEINER and
BARRIE THORPE

It's largely speculative, the birth date of the musical theme or theme song. Although radio broadcasting in the early 20's brought a special pertinence to musical signatures, identifying melodies, or thematic music, performers of an earlier period had discovered an improved audience empathy when they introduced their acts or performances with music previously associated with them. It has been suggested by some students of the theme song that banjo-guitarist Fred Van Epps' Rag Picking, Vi 16934, about 1915, might be accepted as the first recording of an instrumental theme. Yet, it may be equally valid to regard as such an early recording of a popular march by Sousa, a dixie tune by O.D.J.B., a blues by Handy, or a novelty by the Six Brown Brothers - if such were used as a theme in the presentation of their programs. Some theme song collectors prefer to regard as the first theme song the vocal specialty How Do You Do Everybody, How Do You Do by the vaudevillians Jones and Hare, Cameo 623, an item used by the pair for years on the stage before they made it popular as a radio theme song. However, it was not recorded until early 20's.

By 1925 a piano-and-voice scoring of several "theme songs" appeared as an album showing that there was then a common acceptance of the term, and a commercial appreciation of the music per se. In the same period, the sale of phonographic recordings of the theme songs played by the bands which had (or were about to) familiarize them, proved bonanzas in sales for the record companies and in publicity for the orchestras. Although all variety of radio performances, even comedians and sponsors, acquired theme songs, our following compilation of familiar theme songs has been restricted to those used by permanent orchestras, bands, or instrumental groups playing in the jazz or popular idioms. In several cases the theme songs were securely established by their being played hundreds or thousands of times to millions of listeners, being regularly used as the opening or

(continued on next page).





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THEME SONGS

closing number or as interlude music. No one would question the theme relationship of Getting Sentimental Over You to the Tommy Dorsey Orchestra or A Train to Ellington. However, not all the items listed have been as firmly established as themes. In many of the "uncertain" cases we have depended upon the confirming word of leaders, sidemen and the listing of theme songs in PHONOLOG, TUNNIS' ONE-SPOT, TRANSCOGRAPHY, Joe Davis' FOLIO OF THEME SONGS, Richard Mellor's SPOT-LIGHT OF FAME and the legends on records, transcriptions and sheet music. Sometimes these sources err or repeat each others errors - a fault we could only attempt to avoid. We have been content to list only the earliest issue numbers of some recordings of a theme by its associated orchestras. Where transcription pressings are known to exist the abbreviation transc. is added.

It must be obvious to the reader that what to choose or to exclude from such a compilation must involve arbitrariness. Deciding to include some pianists who frequently work with small groups, and who have had fairly well-established theme songs may prove cataclysmic if it opens the list to all pianists, for we find that Hoagy Carmichael may be associated with Stardust, Max Miller with Heartbeat, George Zack with Monday Date, etc., etc.

We found that some bands used one opening theme and a different closing theme, while other bands might change the name of the tune (but not necessarily the music) to curry favor of the management of each new working or broadcasting location. Several groups (e.g., Lown, Brown, Shearing changed their theme with the changing fortunes of their records. In several cases, the solo specialty of a sideman became his theme song when subsequently he began to lead a band (e.g., Dunham, Hodges, Elman). In some cases we have identified the recording made when the leader-to-be was a sideman, but we may have overlooked others. The list is certainly not thought to be exhaustive, but present publication is hoped to be helpful toward a more complete final compilation.

No profound purpose was intended in our arrangement of orchestras into rough and inavoidably capricious chronological subdivisions. This was thought to point up some contemporary aspects. Victor and Columbia were the dominant record companies recording themes in the earliest period. They were soon followed by Okeh and Brunswick who ultimately were to become a part of Columbia. Finally Mercury and Capital became prominent and several "indies" entered this field in the last War II years and immediately afterward.

The names of several orchestras known to have been regularly active in radio were inserted despite our ignorance of whether they had a theme song, or what it was. Other bands not active on radio are said in our references to have had theme songs (e.g., Someday Sweetheart, King Oliver's; Snake Face and later Topsy, Cozy Cole's; Really the Blues, Tommy Ladnier's and also Mezz Mezzrow's; an unidentified mambo, Dave Barbours; Dusk Dish and Squattin' At The Grotto, George Van Epps; Way Down Yonder, Georg Brunis; On A Bamboo Bridge, Miff Mole's; The Pearls, Jelly Roll Morton's; Baltimore; Clarence Williams, etc.). Our investigations have not yet supported such contention, and, therefore, except for this mention we have chosen to exclude such data until adequately confirmed. Some radio studio bands (e.g., Cliquot Club Eskimos, Don Vorhees, etc.) and recording agents (e.g., Lou Gold, Bob Haring, Ed Kirkeby) may have had broadcasting bands for short periods and used theme songs, but they have been omitted for want of evidence. On the other hand Madriguera and May who were recording agents became legitimate dance band leaders and, hence, they are included. Several Dixieland bands broadcasting occasionally such as those of Doc Evans, Bob Scobey, DeParis Brothers and Billy Maxted apparently do not use theme songs.

To JOE DAVIS, one of the strongest supporters of the Theme Song idiom we express our thanks for all the photos on the front cover. They come from a Davis' published theme song sheet.

THEME SONGS compiled by JOHN STEINER and BARRIE THORPE

| Group | THEME SONGS 1915-1925 | Records |
|--|--|------------------------------|
| ASH, PAUL | Pianoflage | Vi 18969 |
| BARGY, ROY | Sunshine Capers | Vi 19320 |
| BIESE, PAUL | Soliloquy | Ha 164 |
| BLOOM, RUBE | | |
| BURTNETT, EARL | | |
| CALIFORNIA RAMBLERS | California Here I Come | Co 67 |
| CONFREY, ZEZ | Kitten On The Keys | Vi 18900 Br 2082 |
| COON-SANDERS | Night Hawk Blues | |
| CREAGER, WILLIE | Parade of the Wooden Soldiers | Vi 19028 |
| DOERR, CLYDE | Saxanola | |
| FENTON, CARL | | |
| GEORGIAN, (See P. Specht) | | |
| GENDRON, HENRY | | |
| GLANTZ, NATHAN | Ripsaw Blues | |
| | Dreamy Melody | |
| | Read Headed Music | Vi 19171 Ge 5271 |
| HALL, WENDELL (sometimes w. groups) | Maker | |
| HALSTED, HENRY | | |
| HICKMAN, ART | Rose Room | Co 2858 |
| JOHNSON, ARNOLD | | |
| JONES, ISHAM | Spain | Br 2600 Br 6161, 6015 |
| | You're Just A Dream Come True | |
| KAHN, ROGER WOLF | Where The Wild Wild Flowers Grow | Vi 20717 |
| KAUFMAN, WHITEY | In A Charleston Cabla Singing The Blues | Vi 19304 Br 2066 |
| KRUEGER, BENNIE | It's Getting Dark On Old Broadway, Honey | Br 2340 |
| LANIN, SAM | A Smile Will Go A Long, Long Way | OK 40053 |
| LEWIS, TED | When My Baby Smiles At Me | Co 922 De 2054 De 1963 |
| LYMAN, ABE | Goodnight | |
| | California Here I Come | De 2434 |
| | Moon Over America | Bo 11026 |
| OLIVER, EARL | La Golindrina | |
| PANICO, LOUIS | Wabash Blues | Br 4736 |
| (Recorded it with Isham Jones and then later with his own bands) | | De 159 |
| PARENTI TONY | Cabaret Echoes | Co 545 |
| POLLACK, BEN | | |
| RADERMAN, HARRY | Laughing Trombone | |
| RAYMOND RAY | Hollywood | Vi 19416 |
| ROLFE, B.A. | | |
| SANTLEY, JOSEPH | | |
| SELVIN, BEN | Dardanelia | Vi 18633 |
| | Novelty | Vi 18614 |
| SHILKRET, NATHANIEL | Dusky Stevedore | Vi 21515 |
| SILVER, FRANK | Yes, We Have No Bananas | Fam 1405 |
| SISSLE, NOBLE | I'm Just Wild About Harry | Var 552 |
| SMITH, JOSEPH | Tulip Time | Vi 18618 |
| SPECHT, PAUL | Melody of the Evening Star (Tannhauser) | |
| | Sweetheart Time | |
| (The first measures of Melody of the Evening Star are engraved on Paul Specht's gravestone, cemetery, Sinking Springs, Penna.) | | |
| STEWART, SAMMY | | |
| STRAIGHT, CHARLIE | | |
| SWEATMAN, WILBUR | Down Home Rag | Ed 51438 |
| | Battleship Kate | Vi 23254 |
| SWIFT, HUGHIE | | |
| TAYLOR, OLIVER | On The Alamo | |
| WILLIAMS, RALPH | | |
| WIEDOEFT, HERB | Cinderella Blues | Br 2542 |
| WIEDOEFT, RUDY | Saxaphobia | Em 10434 Vi 18728 |

THEME SONGS 1925-1935

| | | |
|------------------|----------------------------------|-----------------|
| A & P GYPSIES | Two Guitars | Br 3024 |
| AARONSON, IRVING | Commanderism | Co 3043 |
| ALLEY, BEN | Drifting Along On A Dreamy River | Vi 22608 |
| ARDEN & OHMAN | Canadian Capers | Vi 22770 |
| ARNHEIM, GUS | Sweet and Lovely | Vi 22618, 25280 |
| | I Surrender Dear | Vi 20964, 24573 |
| AUSTIN, GENE | My Blue Heaven | Ur/Un 8690 |
| BALLEW, SMITH | Reverie (R. Van Eps) | |

BELASCO, LEON
BERGIN, FREDDIE
BESTOR, DON
BLAINE, JERRY
BRIGODE, ACE
BRUSLOFF, NAT
BUSSE, HENRY

COBURN, JOLLY
COLEMAN, EMIL
COLUMBO, RUSS
COOK, PHIL
CRAIG, FRANCIS
CUMMINS, BERNIE
DAILEY, FRANK
DAVIS, MEYER
DENNY, JACK
DORNBERGER, CHARLES
ELLIOT, BARON
ELLIS, SEGER
FABELLO, PHIL
FERNANDO, ANGELO
FIDLER, DICK
FIO RITO - RUSSO
FIO RITO, TED
FOSTER, TEDDY
FUNK, LARRY
GARBER, JAN
GARRIGAN, JIMMY
GOLDKETTE, JEAN

GORMAN, ROSS
GRAY, GLEN

GRLEN, BROS.
GRIER, JIMMY

HAENSCHEN, GUS
HALL, GEORGE
HALL, HENRY
HALLETT, MAL
HAMILTON, GEORGE
HAMP, JOHNNY
HAYES, CLIFFORD
HAYMES, JOE
HENDERSON, FLETCHER
HENDERSON, HORACE
HERTH, MILT
HILL, TEDDY

HIMBER, RICHARD

HINES, EARL

HOPKINS, CLAUDE
HORLICK, HARRY
HYLTON, JACK
JAXON, FRANKIE

JETER-PILLARS
JOHNSON, JOHNNY

JOY, JIMMY
KARDOS, GENE

KAUFMAN, WHITEY
KAVALIN, AL
KING, WAYNE

KOGAN, HARRY
LANGE, HENRY
LITTLE, JACK
LOMBARDO, GUY

LOPEZ, VINCENT

LOWN, BERT

LUNCFORD, JIMMY

When Romance Calls
By The Shalimar
Porter's Love Song
Teach Me To Smile
Carry Me Back To Ol' Vitglnny

Hot Lips
When Day Is Done
Music In The Stars
By The Shalimar
Paradise

O Kay Colonel
Near You
Dark Eyes
Gypsy Violin

Under The Stars

If I Had You

Me and My Shadow

Twilight In Sweetheart Lane
Shadows

Rio Rita
You Made Me Love You

My Dear
A Tale For Two
Sweetheart Time
I Know That You Know
The Old Refrain

Smoke Rings

Bon Voyage To Ship of
Dreams
Music In The Moonlight
Let's Dance And Dream
Dream Sernade

Love Letters In The Sand
It's Just That Time For Dancing
Boston Tea Party

Thai's Because I Love You
My Old Kentucky Home
Blue Guitar Stomp
Midnight

Christopher Columbus
Happy Feet

Blue Rhythm Fantasy
Uptown Rhapsody
It Isn't Fair

Cavernism

Deep Forest

I Would Do Anything
For You
Black Eyes
She Shall Have Music
Fan It

Lazy Rhythm
If I Could Be With You One Hour
After All

Business In F

Love Has Gone
The Waltz You Saved
For Me

My Sweet
Little By Little
Villa
Auld Lang Syne
Nola

Bye Bye Blues
You're The One I Care For
By My Side
Jazznocracy

MARTIN, FREDDIE
MEROFF, BENNY
McKINNEY'S
COTTON PICKERS
MEZZROW, MEZZ
MILLS, IRVING

MILLS BLUE RHYTHM
MOTEN, BENNIE
NICHOLS, RAY
NICHOLS, RED

NOONE, JIMMY

OLSON, GEORGE
OSBORNE, WILL

PAIGE, RAYMOND

PEABODY, EDDIE
POLLACK, BEN

POPE, BOB
REISMAN, LEO

RENARD, JACQUES
RESER, HARRY
RICH, FREDDIE

RINES, JOE
ROGERS, BUDDY
RUSSO, DANNY
SANDERS, JOE

SENER, BOYD

SOSNICK, HARRY
SPITALNY, PHIL

STEELE, BLUE
STEELE, TED

TREMAINE, PAUL
TRINI, ANTHONY
TRUMBAUER, FRANKIE

VALLEE, RUDY
VAN STEEDEN, PETER

VENUTI, JOE
WALLER, FATS
WARING, FRED

WATKINS, TOMMY
WEBB, CHICK
WEEKS, ANSON
WEEMS, TED
WHITEMAN, PAUL

WOODWORTH, JULIAN

AGNEW, CHARLIE
ALEXANDER, VAN

ARMSTRONG, LOUIS

AYRES, MITCHELL
BALLEW, SMITH

BAMPTON, CLAUDE
BARNET, CHARLIE

BARRIE, DICK

Dancing On The Ceiling
Diane
If I Could Be With You
One Hour
Sending The Vipers
Drink To Me Only With
Thine Eyes
Hottentot
Ride Red Ride
South
Rosetta
Five Pennies
Parade of the Five Pennies
Wall of the Winds
Sweet Lorraine
Music of Tomorrow
Beside An Open Fireplace
The Gentleman Awaits
Grasshopper and the Ants
Blue Moon
Sleepy Time Gal
Song of the Islands
Mona
What Is This Thing
Called Love
"R" You Listening
I'm Always Chasing
Rainbows
So Beas My Heart For You
One Night In Bombay
My Buddy
I'll Never Forget
I Love You
Blue Moonlight
Bad Habits
Lazy Rhapsody
My Isle of Golden Dreams
We Must Be Vigilant
Coronado Memories
Love Passed Me By
Lonely Acres
Spanish Butterfly
Singing The Blues
My Time Is Your Time
Home (Van Steeden)
Last Night
Ain't Misbehavin'
Sleep
A Cigarette and Sweet
Music
I Hear Music
Casanova
I May Be Wrong
I'm Sorry Dear
Out Of The Night
Rhapsody In Blue
When I Press Your Lips To Mine
Slow But Sure
Alexander's Ragtime Band
On The Sunnyside of the
Street
When It's Sleepy Time
Down South
You Go To My Head
Tonight There Is Music
In The Air
Home (for sign-off)
and also a "goodnight" tune,
title cannot be located
April Morning
I Lost Another Sweetheart
Redskin Rhumba
Make Believe Ba'lroom
Skyliner
Knocking At The Famous
Door
Blue Shadows

Pat 36923
Co 3087
Vi 38021
Vi 21560
Bh 10360
Bb 10408
Vo 1207
De 7553
Ma 1194
De 2442
Vi 24616
Br 7764
De 1424
Vi 22246
22282,
24862,
27629
Br 6238
Co 2872
Br
De 659
Ok 40755
Vi 24572
Co 36550
Vi 40140
Ok 40772
Vi 21924
Vi 22868
Bo 10288
Vi 19172
De 27237
De 18771
De 27237
De 640
Co 2552
De 3697
Vi 35822
De 29051
Sig

De 18771
De 27237

De 640
Co 2552
De 3697
Vi 35822
De 29051
Sig

De 18771
De 27237

De 640
Co 2552
De 3697
Vi 35822
De 29051
Sig

De 18771
De 27237

De 640
Co 2552
De 3697
Vi 35822
De 29051
Sig

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De 3697
Vi 35822
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De 640
Co 2552
De 3697
Vi 35822
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Sig

De 18771
De 27237

See also Simon "The Big Bands" (1967, 1968)

* NOT LISTED IN DISCOGRAPHIES
THEME SONGS 1935-1945

JOE DAVIS

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RADIO THEME SONGS

25 POPULAR RADIO THEME SONGS - WORDS and MUSIC

| | | | | |
|--|---|---|---|---|
|  GUSTAVE HAENSCHEN (BAVER, ASPRIN) DREAM SERENADE CLAUDE HOPKINS |  PAUL PENDARVIS MY SWEETHEART RAY NICHOLS |  PICKENS SISTERS JUST YOU AND I PHIL COOK |  JIMMY DORSEY SANDMAN JOHNNY JOHNSON |  ABE LYMAN LA GOLONDRINA FRANK CRUM |
|  I WOULD DO ANYTHING FOR YOU BERNIE CUMMINS |  ROSETTA JIMMY GARRIGAN |  O KAY COLONEL! BEN ALLEY |  AFTER ALL FREDDY BERGIN |  THRU THE STORM EDMUND AUSTIN |
|  DARK EYES DICK FIDLER |  A TABLE FOR TWO ERNIE HOLST |  DRIFTING ALONG ON DREAMY RIVER EARL HINES |  A PORTER'S LOVE SONG TO A CHAMBERMAID JULIAN WOODWORTH |  IF YOU LOVE ME, SAY SO! ANTHONY TRINI |
|  SHADOWS ANGELO FERDINANDO |  ANSWER MY HEART TOMMY WATKINS |  DEEP FOREST STAN MYERS |  WHEN YOU PRESS YOUR LIPS TO MINE PEERLESS TRIO |  SPANISH BUTTERFLY LUIGI ROMANELLI |
|  TWILIGHT IN SWEETHEART LANE |  (IN A LITTLE) CASANOVA |  DRINK TO ME ONLY WITH THINE EYES |  AN OLD FASHIONED LOVE SONG |  O SOLE MIO |

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| | | | | | | | | |
|--|---|--|--|--|---|--|---|---|
| BARRON, BLUE BASIE, COUNT BERNIE, BEN BERIGAN, BUNNY BIGARD, BARNEY BLOCK, BERT BRADLEY, WILL BRADSHAW, TINY BRANDWYNNE, NAT BREESE, LOU BRING, LOU BRITO, PHIL BROWN, LES | Sometimes I'm Happy One O'Clock Jump It's A Lonesome Old Town I Can't Get Started Barney Goin' Easy Glow Worm Think If Stars Could Talk Breezing Along With The Breeze Love Rides On The Moon Dance of the Blue Devils Blue Devil Jazz Evening Star Leap Frog Sentimental Journey I've Got My Love To Keep Me Warm I'm Young And Healthy Danny Boy Minnie The Moocher | Bb 10826 De 3708 Ok 6834 De 4158 Vo 3225 Vi 38208 Ok 5378 Vo 4166 Vars 8406 De 1231 Bo 10827 Ok 6633 Co 37857 Co 26767 Co 60566 Co transcription Ok 5813 De 3442 Vi 6047 Vo 4753 Co 37629 11478 De 978 Bo 11076 Rainbow 30101 transcription Vi 26006 Cosmo 705 De 23600 De 24217 transcription De 2205 Co 37541 Vi 24508 Vi 27604 Ha 1154 Vo 5314 Ok 5989 Ok 6334 De 3198 transcription Vi 25236 transcription Co 35703 Co 36224 De 1672 Bo 11289 Br 3480 Vi 21703 Co 953 Ma 101 Vo 1064 Vi 24755 Co 36312 Sig 15033 Bb 6759 Bb 11464 De 1771 A-tisket, A-tasket (orig. featured with C. Webb band), opener Swing Out, closer Oh, You Beautiful Doll Phillips The Bel (originally featured on Condon's Brf 500328) I Love You Truly Hansome Harry The Hipster When Hearts Are Young Till We Meet Again | GOODMAN, BENNY GORDON, GRAY GORLON, RALPH GREEN, JOHNNY HACKETT, BOBBY HAMPTON, LIONEL HARRIS, PHIL HAWKINS, ERSKINE HAWKINS, COLEMAN HAYES, EDGAR HAYES, SHERMAN HAYTON, LENNIE HEIDT, HORACE HERBECK, RAY HERMAN, WOODY HEYWOOD, EDDIE HILL, TINY HITE, LES HOFF, CARL HOLMES, HERBIE HOWARD, EDDIE HUDSON, DEAN HUDSON, DELANGE HUTTON, INA RAY JAMES, HARRY JARRETT, ART JENNY, JACK JONES, SPIKE JORDAN, LOUIS JURGENSE, DICK KASSELL, ART KAY, HERBIE KAYE, SAMMY KEMP, HAL KING, HENRY KINNEY, RAY KIRBY, JOHN KIRK, ANDY KNAPP, ORVILLE KORN KOBBLERS KRUPA, GENE KYSER, KAY LEONARD, HARLAN LIGGINS, JOE LIGHT, ENOCH | Let's Dance Goodbye One Minute To One Arabian Nightmare Fun In A Boiler Factory Body And Soul Embraceable You Wizzlin' The Wizz Flying Home (featured with B. G. also) Rose Room That's What I Like About The South Swing Out Tuxedo Junction Body and Soul Honeysuckle Rose Edgar Steps Out Meet The Band Cuddle Up A Little Closer Times Square Scuttle I'll Love You In My Dreams I'm Building A Sailboat of Dreams Romance Blue Prelude Blue Flame Begin The Beguine Angry Dream Girl It Must Have Been A Dream I Could Use A Dream Love Me A Little Careless Mama Dreams Moon Over Miami Sophisticated Swing Eight Bars In Search Of A Melody Gotta Have Your Love Cribbribin You Made Me Love You Everything's Been Done Before City Night Cocktails For Two The Shiek of Araby Pass The Biscuits Mirandy Pine Too Boogie Woogie Low Down Dirty Shame Day Dreams Come True At Night Doodle Doo Doo Hell's Bells Knockin' At Your Door Violets and Friends Kaye's Melodie Until Tomorrow Swing and Sway How I'll Miss You When Summer Is Gone Got A Date with an Angel Blues Serenade My Day Begins And Ends With You Hawaii Across The Sea Blue Fantasy Pastel Blue Until The Real Thing Comes Along Cloudy Accent On Youth Apurksody That Drummers Band Thinking of You A Mellow Bit of Rhythm Rockin' With The Rockets You Are My Lucky Star | Co 35301 Vi 25215 Bb 7845 Vi 26041 Vi 26033 De 23902 Vo 4877 Vo 4872 Vi 26223 Vi 26595 De 23837 Stin 201 Vo 3583 Bo 10224 Bb 10409 Bo 10523 De 3811 Vi 26219 De 1338 De 1940 Aristo 103 Br 8339 Vo 5197 De 3017 Co 27858 De 3643 25151 Comm Vo 4957 Vo 5060 Vars B391 Ok 6133 Maj 1070 Merc 5233 Bo 7422 Bullet 1049 Ma 103 Br 7618 Co 5830 Br 8327 Co 36296 Vi 27590 Vo 5355 Vi 20-2092 Vi 20-2507 Vi 20-2537 De 25394 De 23636 Ok 6632 Bb 7184 Vogue 714 Co 2682 Bb 10508 Merc 5298 Bo 11073 Co 36135 Vi 20-2935 Vi 27262 Co 39957 Br 7785 Vi 25651 De 1063 Vi 27290 transcription De 2367 De 809 De 1208 Br 4653 De 554 Br 8296 Co 36819 Br 7449 Bb 10586 Sig 15088 | LIVINGSTON, JIMMY LONG, JOHNNY LOSS, JOE LUCAS, CLYDE LYTE, GLEN MADRIGUERRA, ENRIC MALNECK, MATTY MANNONE, WINGY MARSALE, JOE MARTIN, FREDDIE MARTIN, PAUL MASTERS, FRANKIE MCCOY, CLYDE McFARLAND TWINS McGEE, JOHNNY MCINTYRE, HAL MESSNER, JOHNNY MILLER, GLENN MOLINA, CARLOS MONDELLO, TOOTS MORGAN, RUSS NAPOLEON, PHIL NELSON, OZZIE NEWMAN, RUBY NEWTON, FRANKIE NOBLE, RAY NORVO, RED PAGE, ORAN "Hot Lips" PASTOR, TONY PEARL, RAY PITT, MERLE POWELL, TEDDY PRIMA, LOUIS PRYOR, ROGER RAVAZZA, CARL REDMAN, DON REICHMAN, JOE REISMAN, JOE REY, ALVINO RILEY & FARLEY ROCCO, MAURICE ROLLINI, ADRIAN ROSE, DAVE ROTH, ALLEN ROY, HARRY SAVITT, JAN SCOTT, RAYMOND | Some Little Somebody White Star of Sigma Nu Tonight You Belong To Me Dance Mood Dream A Little Dream of Me Adios Park Avenue Fantasy Isle of Capri Don't Let It End Bye-Lo-Bye Lullaby (T. Shand) Early In The Morning Piano Concerto In B Flat Tonight We Love (latter two are from same theme from Tschalkovsky) Blue Dawn Moonlight and You Scatterbrain Sugar Blues Lonely Gondolier Darkness Just For Awhile Moonmist Ecstasy Toy Piano Minuet Clarinet In A Haunted House Mobile Flag Stop Moonlight Serenade Slumber Song LaCumparsita St. Louis Gal Does Your Heart Beat For Me So Long Sister Kate (also recorded ir with Memphis 5 in early '20's) Loyal Sons of Rutgers Jersey Jive Sophisticated Swing Rainbow In The Night Who's Sorry Now I'll See You In My Dreams Midnight Moon The Very Thought of You Goodnight Sweetheart I Surrender Dear Take Your Shoes Off Baby (orig. with Artie Shaw band on Vi 27719) Pastoral Blossoms Sunset Make Bellevue Ballroom Teddy's Boogie Woogie Blue Mood Blue Sentimental Mood Sing, Sing Sing Way Down Yonder In New Orleans Whistler and His Dog Vieni Sue Chant of the Weed Varlations In G Pagliacci Blue Rain Nighty Night The Music Goes "Round and Round" Rocco Blues Dardanella California Melodies Holiday For Strings Close Your Little Eyes Tiger Rag Bugle Call Rag Quaker City Jazz Horizon It's A Wonderful World Toy Trumpet Powerhouse Pretty Little Petticoat Enchanted Forest | Bb 6944 De 4350 Co 2434, 35712 Co 35212 Vo 4464 Musl 329 Bb 10104 Bb 10447 Bb11211 transcription Vi 20-2933 Bb 11320 Ok 4915 MGM 10155 Co 2389 De 381 Mel 13409 Ok 2874 Ok 5764 Vars 8282 transcription De 3777 De 4040 De 3816 Bb 10240 Bb 11386 Br 6091 Vars 811B Br 7672 De 2972 Co 38782 (also recorded ir with Memphis 5 in early '20's) Bb 5000 Bb 1180 Br 7770 De 1848 Vars 647 Vi 24657 Co 36546 Co 2977 Co 38289 Ha 1069 Bb 11376 transcription Vo 3959 De 2806 transcription Br 7628 Maj 1131 Maj 7159 Vo 4226 Bb 10583 De 24136 Br 6211 Bb 10765 Vi 27393 transcription Bb 11041 De 3364 De 578 De 8504 Vo 5621 MGM 3007 Vi 27853 De 1037 De 1507 Bb 10005 Vi 27382 De 2836 Ma 111 Co 36026 Son 3003 |
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|---|---|--|--|---|---|---|--|--|
| SCHOEN, VIC SHAW, ARTIE | Arabian Nights Nightmare | De 3227 Br 7985 Bb 7875 transcription Vo 3795 | DAILEY, PETE DARENSBURG, JOE DAVIS, JOHNNY DeFRANCO, BUDDY DeVOL, FRANK DuMONT, OSCAR ELGART, LARRY ELGART, LES ELLINGTON, DUKE | I Want To Linger Up A Lazy River Hooray For Hollywood Rumpus Room Dream Awhile Sunset Serenade | Cap 15095 Univ 8524 MGM 11077 Cap 1143 | PHILLIPS, TEDDY PIPER, LEO POWELL, MEL QUINICHETTE, PAUL RAEBURN, BOYD | Great Big Beautiful Eyes Smiles Mood At Twilight Prevue Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers | transcription Comm 544 Merc 8257 Jew 231 Jew 146 transcription |
| SILVESTER, BOB SILVESTER, VICTOR SLACK, FREEDIE | Sophisticated Swing Strange Cargo | De 4130 Cap 20030 Vi 22874 Co 35636 transcription Bb 10766 Bb 10352 Ok 6546 Vi 20-2373 Used. transcription Cap 2819 | ELINGTON has been reported also to have used as themes or signatures the titles WARM VALLEY, SEPIA PANORAMA, THINGS AIN'T WHAT THEY USED TO BE, all recorded. ELLIOT, BARON ELMAN, ZIGGY | Sophisticated Swing Take The A Train C Jam Blues Zaggin' With Zig | Co Vi 27380 transcription Vi 27856 | REID, DON RENA, HENRY ROBBINS, RAY SAUTER-FINNIGAN SCOBY, BOB SHEARING, GEORGE | Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers Bop, Look and Listen September in the Rain East Of The Sun Lullaby of Birdland Wabash Blues Elk's Parade Cottontail Sherwood Forest My Secret Love Bienville (Storyville) Blues Bolero In Boogie Eileen Most Beautiful Girl In The World I've Got To Sing A Torch Song It's The Talk Of The Town You Call Everybody Darling Linger Awhile Ecstasy High On An Open Mike | Vi 20-4866 MGM 10426 MGM 10426 MGM 10530 Comm 7500 Cap 107 Cap 231 Cap 288 transcription |
| SPANIER, MUGGSY SPIVAK, CHARLIE | Lonesome Road Relaxin' At The Touro Stardreams | Bb 10766 Bb 10352 Ok 6546 Vi 20-2373 Used. transcription Cap 2819 | ELLIOT, BARON ELMAN, ZIGGY | Stardust Zaggin' With Zig | Musi 15010 Bb 10316 MGM 10179 Bb 10103 | SHEROCK, SHORTY SHERWOOD, BOBBY | Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers Bop, Look and Listen September in the Rain East Of The Sun Lullaby of Birdland Wabash Blues Elk's Parade Cottontail Sherwood Forest My Secret Love Bienville (Storyville) Blues Bolero In Boogie Eileen Most Beautiful Girl In The World I've Got To Sing A Torch Song It's The Talk Of The Town You Call Everybody Darling Linger Awhile Ecstasy High On An Open Mike | Vi 20-4866 MGM 10426 MGM 10530 Comm 7500 Cap 107 Cap 231 Cap 288 transcription |
| STABILE, DICK STACEY, JACK STACEY, JESS | Night Is Ending Blue Nocturne | Cap 2819 | ELLIOT, BARON ELMAN, ZIGGY | Stardust Zaggin' With Zig | Musi 15010 Bb 10316 MGM 10179 Bb 10103 | SHEROCK, SHORTY SHERWOOD, BOBBY | Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers Bop, Look and Listen September in the Rain East Of The Sun Lullaby of Birdland Wabash Blues Elk's Parade Cottontail Sherwood Forest My Secret Love Bienville (Storyville) Blues Bolero In Boogie Eileen Most Beautiful Girl In The World I've Got To Sing A Torch Song It's The Talk Of The Town You Call Everybody Darling Linger Awhile Ecstasy High On An Open Mike | Vi 20-4866 MGM 10426 MGM 10530 Comm 7500 Cap 107 Cap 231 Cap 288 transcription |
| STRONG, BENNY STRONG, BOB | Daybreak Serenade Ecstasy I've Had My Moments Tonal Color Serenade Somewhere | Vi 20-1708 Comm 1503 | ELLIOT, BARON ELMAN, ZIGGY | Stardust Zaggin' With Zig | Musi 15010 Bb 10316 MGM 10179 Bb 10103 | SHEROCK, SHORTY SHERWOOD, BOBBY | Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers Bop, Look and Listen September in the Rain East Of The Sun Lullaby of Birdland Wabash Blues Elk's Parade Cottontail Sherwood Forest My Secret Love Bienville (Storyville) Blues Bolero In Boogie Eileen Most Beautiful Girl In The World I've Got To Sing A Torch Song It's The Talk Of The Town You Call Everybody Darling Linger Awhile Ecstasy High On An Open Mike | Vi 20-4866 MGM 10426 MGM 10530 Comm 7500 Cap 107 Cap 231 Cap 288 transcription |
| SUDY, JOSEPH TATUM, ART | Reminiscence St. Louis Blues | Br 6543 De B550 Br 8397 | ELLIOT, BARON ELMAN, ZIGGY | Stardust Zaggin' With Zig | Musi 15010 Bb 10316 MGM 10179 Bb 10103 | SHEROCK, SHORTY SHERWOOD, BOBBY | Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers Bop, Look and Listen September in the Rain East Of The Sun Lullaby of Birdland Wabash Blues Elk's Parade Cottontail Sherwood Forest My Secret Love Bienville (Storyville) Blues Bolero In Boogie Eileen Most Beautiful Girl In The World I've Got To Sing A Torch Song It's The Talk Of The Town You Call Everybody Darling Linger Awhile Ecstasy High On An Open Mike | Vi 20-4866 MGM 10426 MGM 10530 Comm 7500 Cap 107 Cap 231 Cap 288 transcription |
| TEAGARDEN, JACK | I Gotta Right To Sing The Blues (earlier featured on B. Goodman's Co 2835) | Reg 122 Vars 8109 Co 37271 transcription | ELLIOT, BARON ELMAN, ZIGGY | Stardust Zaggin' With Zig | Musi 15010 Bb 10316 MGM 10179 Bb 10103 | SHEROCK, SHORTY SHERWOOD, BOBBY | Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers Bop, Look and Listen September in the Rain East Of The Sun Lullaby of Birdland Wabash Blues Elk's Parade Cottontail Sherwood Forest My Secret Love Bienville (Storyville) Blues Bolero In Boogie Eileen Most Beautiful Girl In The World I've Got To Sing A Torch Song It's The Talk Of The Town You Call Everybody Darling Linger Awhile Ecstasy High On An Open Mike | Vi 20-4866 MGM 10426 MGM 10530 Comm 7500 Cap 107 Cap 231 Cap 288 transcription |
| THOMPSON, LANG | You Darlin | Reg 122 Vars 8109 Co 37271 transcription | ELLIOT, BARON ELMAN, ZIGGY | Stardust Zaggin' With Zig | Musi 15010 Bb 10316 MGM 10179 Bb 10103 | SHEROCK, SHORTY SHERWOOD, BOBBY | Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers Bop, Look and Listen September in the Rain East Of The Sun Lullaby of Birdland Wabash Blues Elk's Parade Cottontail Sherwood Forest My Secret Love Bienville (Storyville) Blues Bolero In Boogie Eileen Most Beautiful Girl In The World I've Got To Sing A Torch Song It's The Talk Of The Town You Call Everybody Darling Linger Awhile Ecstasy High On An Open Mike | Vi 20-4866 MGM 10426 MGM 10530 Comm 7500 Cap 107 Cap 231 Cap 288 transcription |
| THORNHILL, CLAUDE | Snowfall | Reg 122 Vars 8109 Co 37271 transcription | ELLIOT, BARON ELMAN, ZIGGY | Stardust Zaggin' With Zig | Musi 15010 Bb 10316 MGM 10179 Bb 10103 | SHEROCK, SHORTY SHERWOOD, BOBBY | Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers Bop, Look and Listen September in the Rain East Of The Sun Lullaby of Birdland Wabash Blues Elk's Parade Cottontail Sherwood Forest My Secret Love Bienville (Storyville) Blues Bolero In Boogie Eileen Most Beautiful Girl In The World I've Got To Sing A Torch Song It's The Talk Of The Town You Call Everybody Darling Linger Awhile Ecstasy High On An Open Mike | Vi 20-4866 MGM 10426 MGM 10530 Comm 7500 Cap 107 Cap 231 Cap 288 transcription |
| TOWNE, FLOYD TROTTER, JOHN SCOTT | Sapphire Drifting and Dreaming 1 Love You Cali of the Wild Summer Moon Clarinet High Jinks Sound Off | De 4216 Co 35332 Vars 8137 transcription Comm 7503 Maj 7157 Coast 2040 Cap 10178 Vo 5580 Vo 4368 Br 8294 | ELLIOT, BARON ELMAN, ZIGGY | Stardust Zaggin' With Zig | Musi 15010 Bb 10316 MGM 10179 Bb 10103 | SHEROCK, SHORTY SHERWOOD, BOBBY | Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers Bop, Look and Listen September in the Rain East Of The Sun Lullaby of Birdland Wabash Blues Elk's Parade Cottontail Sherwood Forest My Secret Love Bienville (Storyville) Blues Bolero In Boogie Eileen Most Beautiful Girl In The World I've Got To Sing A Torch Song It's The Talk Of The Town You Call Everybody Darling Linger Awhile Ecstasy High On An Open Mike | Vi 20-4866 MGM 10426 MGM 10530 Comm 7500 Cap 107 Cap 231 Cap 288 transcription |
| TUCKER, ORRIN TUCKER, TOMMY WALD, JERRY | Yodelin' Jive Bubbles In The Wine Debutantes Diary Wilfahrt, Whoopee John Williams, Cootie | De 4216 Co 35332 Vars 8137 transcription Comm 7503 Maj 7157 Coast 2040 Cap 10178 Vo 5580 Vo 4368 Br 8294 | ELLIOT, BARON ELMAN, ZIGGY | Stardust Zaggin' With Zig | Musi 15010 Bb 10316 MGM 10179 Bb 10103 | SHEROCK, SHORTY SHERWOOD, BOBBY | Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers Bop, Look and Listen September in the Rain East Of The Sun Lullaby of Birdland Wabash Blues Elk's Parade Cottontail Sherwood Forest My Secret Love Bienville (Storyville) Blues Bolero In Boogie Eileen Most Beautiful Girl In The World I've Got To Sing A Torch Song It's The Talk Of The Town You Call Everybody Darling Linger Awhile Ecstasy High On An Open Mike | Vi 20-4866 MGM 10426 MGM 10530 Comm 7500 Cap 107 Cap 231 Cap 288 transcription |
| WARNOW, MARK | Yodelin' Jive Bubbles In The Wine Debutantes Diary Wilfahrt, Whoopee John Williams, Cootie | De 4216 Co 35332 Vars 8137 transcription Comm 7503 Maj 7157 Coast 2040 Cap 10178 Vo 5580 Vo 4368 Br 8294 | ELLIOT, BARON ELMAN, ZIGGY | Stardust Zaggin' With Zig | Musi 15010 Bb 10316 MGM 10179 Bb 10103 | SHEROCK, SHORTY SHERWOOD, BOBBY | Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers Bop, Look and Listen September in the Rain East Of The Sun Lullaby of Birdland Wabash Blues Elk's Parade Cottontail Sherwood Forest My Secret Love Bienville (Storyville) Blues Bolero In Boogie Eileen Most Beautiful Girl In The World I've Got To Sing A Torch Song It's The Talk Of The Town You Call Everybody Darling Linger Awhile Ecstasy High On An Open Mike | Vi 20-4866 MGM 10426 MGM 10530 Comm 7500 Cap 107 Cap 231 Cap 288 transcription |
| WEEKS, RANDY WELK, LAWRENCE WILDER, ALEC WILFAHRT, WHOPEE JOHN WILLIAMS, COOTIE | Yodelin' Jive Bubbles In The Wine Debutantes Diary Wilfahrt, Whoopee John Williams, Cootie | De 4216 Co 35332 Vars 8137 transcription Comm 7503 Maj 7157 Coast 2040 Cap 10178 Vo 5580 Vo 4368 Br 8294 | ELLIOT, BARON ELMAN, ZIGGY | Stardust Zaggin' With Zig | Musi 15010 Bb 10316 MGM 10179 Bb 10103 | SHEROCK, SHORTY SHERWOOD, BOBBY | Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers Bop, Look and Listen September in the Rain East Of The Sun Lullaby of Birdland Wabash Blues Elk's Parade Cottontail Sherwood Forest My Secret Love Bienville (Storyville) Blues Bolero In Boogie Eileen Most Beautiful Girl In The World I've Got To Sing A Torch Song It's The Talk Of The Town You Call Everybody Darling Linger Awhile Ecstasy High On An Open Mike | Vi 20-4866 MGM 10426 MGM 10530 Comm 7500 Cap 107 Cap 231 Cap 288 transcription |
| WILLIAMS, GRIFF WILLSON, MEREDITH | 'Round Midnight Dream Music You and I | De 18200 | ELLIOT, BARON ELMAN, ZIGGY | Stardust Zaggin' With Zig | Musi 15010 Bb 10316 MGM 10179 Bb 10103 | SHEROCK, SHORTY SHERWOOD, BOBBY | Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers Bop, Look and Listen September in the Rain East Of The Sun Lullaby of Birdland Wabash Blues Elk's Parade Cottontail Sherwood Forest My Secret Love Bienville (Storyville) Blues Bolero In Boogie Eileen Most Beautiful Girl In The World I've Got To Sing A Torch Song It's The Talk Of The Town You Call Everybody Darling Linger Awhile Ecstasy High On An Open Mike | Vi 20-4866 MGM 10426 MGM 10530 Comm 7500 Cap 107 Cap 231 Cap 288 transcription |
| WILSON, TEDDY | Thoughts While Strolling Jumping On The Blacks and Whites Society Swing Sweet Sue Southern Exposure Tom Cat On The Keys | De 18286 Co 35232 Co 35232 De 562 Vi 28331 Vi 26526 | ELLIOT, BARON ELMAN, ZIGGY | Stardust Zaggin' With Zig | Musi 15010 Bb 10316 MGM 10179 Bb 10103 | SHEROCK, SHORTY SHERWOOD, BOBBY | Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers Bop, Look and Listen September in the Rain East Of The Sun Lullaby of Birdland Wabash Blues Elk's Parade Cottontail Sherwood Forest My Secret Love Bienville (Storyville) Blues Bolero In Boogie Eileen Most Beautiful Girl In The World I've Got To Sing A Torch Song It's The Talk Of The Town You Call Everybody Darling Linger Awhile Ecstasy High On An Open Mike | Vi 20-4866 MGM 10426 MGM 10530 Comm 7500 Cap 107 Cap 231 Cap 288 transcription |
| YOUNG, VICTOR ZURKE, BOB | Thoughts While Strolling Jumping On The Blacks and Whites Society Swing Sweet Sue Southern Exposure Tom Cat On The Keys | De 18286 Co 35232 Co 35232 De 562 Vi 28331 Vi 26526 | ELLIOT, BARON ELMAN, ZIGGY | Stardust Zaggin' With Zig | Musi 15010 Bb 10316 MGM 10179 Bb 10103 | SHEROCK, SHORTY SHERWOOD, BOBBY | Man With A Horn Over The Rainbow Raeburn's Theme Again We Meet Whistling In The Blackout Dawes' Melody Doodle Town Fifers Bop, Look and Listen September in the Rain East Of The Sun Lullaby of Birdland Wabash Blues Elk's Parade Cottontail Sherwood Forest My Secret Love Bienville (Storyville) Blues Bolero In Boogie Eileen Most Beautiful Girl In The World I've Got To Sing A Torch Song It's The Talk Of The Town You Call Everybody Darling Linger Awhile Ecstasy High On An Open Mike | Vi 20-4866 MGM 10426 MGM 10530 Comm 7500 Cap 107 Cap 231 Cap 288 transcription |

john mc andrew

STAR

STUDED

SHELLAC

KATE SMITH, U.S.A.



That's what they called her very first album, it's the most fitting title any of her albums has had, and probably it's closer to her preference in titles than any other.

Her latest album is KATE SMITH AT CARNEGIE HALL, and of it may be said something that is true of her and no other singer: her voice today seems everybit as good as it did at the start; and although Kate tells her audience, during her concert program, that she feels she has known them for thirty-two years, or since her first radio broadcast on May 1, 1933, her record listeners have thrilled to her and loved her for seven years more than that. In 1926, she made her Broadway debut in Eddie Dowling and Jimmy Hanley's delightful Honeymoon Lane, and Columbia had the good sense and taste to introduce her to platters with two of the hits from it: THE LITTLE WHITE HOUSE/MARY DEAR (Co B10-D). Unfortunately, the record was not a success, and Kate was invited to do a mere handful of sides within the next few years, including JUST ANOTHER DAY WASTED AWAY/CLEMENTINE (Co 1132-D) and IN THE EVENING/A LITTLE SMILE, A LITTLE KISS (Co 1348-D).

However, for a few brief years, as the thirties approached, Columbia made a determined effort to establish its lower-priced Harmony label, and selected Kate to be Harmony's Ruth Etting, and it was on this label that she firmly established her early reputation as a front-ranking recording artist.

Early Harmony gems included MAYBE-WHO KNOWS? (Ha 970-H), the rousing spiritual from King Vidor's sensational Hallelujah, WAITING AT THE END OF THE ROAD--an Irving Berlin composition, paired with the hit of the Little Show, MOANIN' LOW, both on Ha 999-H. All of these were with a house band called The Harmonians.

There was Gloria Swanson's hit from her first talking film, The Trespasser, LOVE, YOUR MAGIC SPELL IS EVERYWHERE, and the top hit from Murray Anderson's Almanac, I MAY BE WRONG, together on Ha-1050-H, both of which have endured as standards through the years. Ha-1069 coupled two themes from Joan Crawford's Untamed, CHANT OF THE JUNGLE/THAT WONDERFUL SOMETHING, which did not quite make the standard grade. All of these came along in 1929.

1930, as everyone knows, brought Girl Crazy and Ethel Merz. Alas, nobody saw fit to record Merz then, and Columbia gave I GOT RHYTHM to Ethel Waters, who did an amazingly hot arrangement with a scat vocal on Columbia. Kate used the identical arrangement, with what appears to be the same hot accompaniment, on her version on Ha-1235-H, with wonderful Ed. Lang guitar and essaying some of Ethel's licks.

From Douglas Fairbanks' REACHING FOR THE MOON came a lilting melody of the same name, another from the pen of Berlin, done by Kate on Ha 1280-H, backed with a fine torcher from the scintillating score of Sweet and Low, OVERNIGHT.

Kate made her radio debut, and Columbia considered her strong enough to move her over on to the parent label, with the result that the last handful of sides for Harmony consumption were ridiculously labeled, 'by Ruth Brown!' Ruth Etting had just revived SHINE ON HARVEST MOON, the 1908 Nora Bayes hit, for the current 'Follies,' and Kate had also recorded it, otherwise she might have made her Columbia entrance with it instead of as Ruth Brown on Ha 1371-H, doubled with I APOLOGIZE.

Incidentally, amongst Kate's first Columbia sides were two that may be considered jazz collectors' items, for she was backed by none other than Red Nichols' Charleston Chasers on I'M GONNA MEET MY SWEETIE NOW/ONE SWEET LETTER FROM YOU (Co 911-D). The stars behind her, in addition to Nichols, were Jimmy Dorsey, Miff Mole, Dick McDonough, Joe Tatto, Arthur Schutt and Vic Berton, a real jazz combo.

On Kate's second Columbia venture, after the Harmony interval, she began with a new version of WHEN THE MOON COMES OVER THE MOUNTAIN (she had already done it before for Harmony) and her next and best sides of this series included YOU CALL IT MADNESS/I DON'T KNOW WHY (Co 2539-D), THAT'S WHY DANKIES ARE BORN/TELL ME WITH A LOVE SONG (2563-D), TOO LATE/RIVER STAY 'WAY FROM MY DOOR (2578-D), IN THE BAGGAGE COACH AHEAD/21 YEARS (2605-D), SNUGGLED ON YOUR SHOULDER/LOVE, YOU FUNNY THING (2624-D) and MY MOM/BY THE FIRESIDE (2637-D). On 2578-D she was backed by Guy Lombardo, but even this didn't dampen her enthusiasm.

She was now tending to imitate some of her contemporaries, as she has continued to do throughout her career. Perhaps it has helped her enlarge her already wide audience, but to me it has been not only superfluous but often irritating, as her own voice has always been far superior to any and all she has chosen to emulate. In some of those sides just mentioned, there are distinct overtones of Bing Crosby, Ruth Etting, Arthur Tracy and Russ Columbo. All of them were extremely effective, but would have been better still as 100% Kate Smith. In THAT'S WHY DANKIES WERE BORN, which was introduced by Everett Marshall in a Scandals revue, Kate sounds like an operatic baritone. The song has never been sung more excitingly.

** actually in Velvet Tone just Harmony (all).*

Curiously, and simultaneously, Kate turned out six of her all-time best sides for the now dying Harmony label: GOODNIGHT SWEETHEART, YOU TRY SOMEBODY ELSE, JUST FRIENDS, BETWEEN THE DEVIL AND THE DEEP BLUE SEA, ALL OF ME and RIVER STAY 'WAY FROM MY DOOR, all of them, oddly, superior to the Columbia sides, and the River immeasurably better and with much better accompaniment than the Lombardo version, and BETWEEN THE DEVIL interpolates a full and lovely chorus of BLUES IN MY HEART. Show-stoppers, one and all, with magnificent backgrounds by Jack Miller's Kate Smith orchestra. Whenever her support has been her own orchestra, or one of her own choosing, the blending has always been nothing less than superb, attesting to Kate's own innate, unerring musicianship. Nevertheless, Kate's records never had sold commensurately with their worth. Columbia was facing bankruptcy, and only the fittest, meaning the top sellers, were being waxed. Kate disappeared from the Columbia roster and Harmony ceased to exist about the same time.

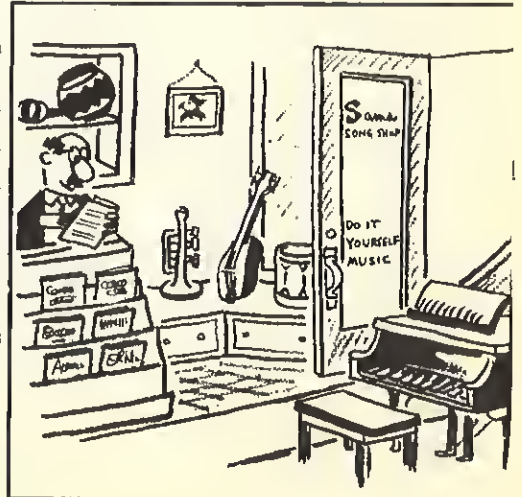
With her overwhelming radio fame, this hardship was confined exclusively to those who wanted permanent Smith performances in their own home whenever they cared to hear her, and of course, taped shows were still many years in the future.

She appeared in an unsuccessful movie musical, but at least Brunswick preserved her four songs from it in their grooves: MOON SONG/PICK ANINNIES' HEAVEN (Br 6497) and TWENTY MILLION PEOPLE/MY QUEEN OF LULLABY LAND (Br 6496). Outstanding they all were, especially the moody, haunting MOON SONG, although the Brunswick recording left much to be desired.

(to be continued)

** Velvet tone appeared in 1931 and 1932, and after Harmony phased out in late 1931.*

RIM CHIPS





RHYTHM & BLUES

* A DISCOGRAPHY of *
* BIG MAYBELLE SMITH *

By
ANTHONY
ROTANTE

BIG MAYBELLE

Leroy Kirkland, leader; Alfred Cobbs, tb; Sam Taylor, Dave McPae, saxes; Fletcher Smith, p; James Cannady, p; Grachan Moncur, b; Charlie Smith, d.

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|----------|--|---------------|--|
| CO 48457 | JUST WANT YOUR LOVE (MS) | Ok 6955 | Oct. B, 1952 |
| CO 48458 | | | |
| CO 48459 | *GABBIN' BLUES (Rose Marie McCoy; L. Kirkland) | Ok 6931, 7069 | Epic EG 7071 *(Rose Marie McCoy (vol)) |
| CO 48460 | MY COUNTRY MAN (Lk-Wyche) | Ok 7009 | Epic EG 7071 |

Same as October 8, 1952, except Marty Wilson replaces Charlie Smith, drums.
CO 48519 RAIN DOWN RAIN (Lincoln Chase - LK) Ok 6931
CO 48520 WAY BACK HOME (McCoy, Smith, LK) Ok 6955

Leroy Kirkland, leader; Eli Robinson, tb; Sam Taylor, Dave McRae, saxes; Lee Anderson, p; Brownie Magee (sic), g; Al Hall, b; Marty Wilson, d.
CO 49521 JINNY MULE (LK-Wyche) Ok 6998, June 11, 1953
CO 49522 SEND FOR ME (Bill Cook) Ok 6998
CO 49523 MAYBELLE'S BLUES (MS) Ok 7009 Epic EG 7071

Danny Mendelsohn, leader; Marty Wilson, contractor; Joe Wilder, tp; Sam Taylor, Paul Picci, Dave McPae, saxes; Al Williams, p; Mickey Baker, g; Lloyd Trotman, b; Jimmy Crawford, d.
CO 50758 I'VE GOT A FEELIN' (Wyche) Ok 7026, Jan 20 1954
CO 50759 YOU'LL NEVER KNOW (Gordon-Warren) Ok 7026 Epic EG 7071
CO 50760
CO 50761 MY BIG MISTAKE Ok 7042

Same as January 20th, 1954, except Taft Jordan replaces Joe Wilder, trumpet
CO 51014 AIN'T NO USE (Wyche-LK) Ok 7053
CO 51015 I'M GETTING 'LONG ALRIGHT Ok 7042

Leroy Kirkland, leader; Sam Taylor, Leslie Johnkins, Maurice Simon, saxes; Ernest Hayes, p; Mickey Baker, g; Norman Keenan, b; David 'Panama' Francis, d.
CO 51918 ONE MONKEY DON'T STOP NO SHOW Ok 7060
CO 51919 DON'T LEAVE POOR ME (Singleton, LK, MS) Ok 7053
CO 51920
CO 51921 NEW KING OF MAMBO Ok 7069

Quincy Jones, leader; Marty Wilson, contractor; Billy Byers, tb; Heywood Henry, Bud Johnson, Jerome Richardson, saxes; Ernest Hayes, p; Mickey Baker, g; Lloyd Trotman, b; Herbert Lovelle, d.
CO 53197 WHOLE LOTTA SHAKIN' GOIN' ON (O.C. Williams) Ok 7060
CO 53198 THE OTHER NIGHT (J.A. Bennett-Wyche) Ok 7066
CO 53199 SUCH A CUTIE (Taylor - W. Carroll) Ok 7066

Billboard:-- Savoy signed Big Maybelle who recently left the OKEH label. Freddy Mendelsohn to record this Apr 28 1956) singer this week--

| | | | |
|----------|---------------------------|-------------------|------------|
| SBM 6854 | CANDY | Sav 1195, MG14011 | April 1956 |
| 6855 | THAT'S A PRETTY GOOD LOVE | Sav 1195, MG14011 | |
| | MEAN TO ME | Sav 1500, MG14011 | |
| | TELL ME WHO | Sav 1500, MG14011 | |

Note: Savoy 1500 listed in Cashbox 9/29/56

With Kelly Owens Orch.,
SBM 6870 I DON'T WANT TO CRY

Sav 1512, MG14005

With Ernie Wilkins Orch
SBM 6931 JIM
SBM 6936 ALL OF ME (Sav 1512 listed in CB, ca. 4/57)

Sav 1519, MG14005
Sav 1512, MG14005

no details except Ernie Wilkins Orch on Rock House
SBM 70026 ROCK HOUSE (MS)
RING OANG DILLY (Savoy 1527, CB 12/21/57)
SO LONG " " "
BABY, WON'T YOU PLEASE COME HOME
SAY IT ISN'T SO (Savoy 1558, CB, 2/7/59)
SILENT NIGHT (CB, 12/57)
WHITE CHRISTMAS " "

Sav 1519, MG14005
Sav 1527, MG14011
Sav 1527, MG14011
Sav 1558, MG14005
Sav 1558, MG14005
Sav 1541
Sav 1541

SBM 70174 BLUES, EARLY EARLY Pt.1 (Smith-Cadena)
SBM 70175 BLUES, EARLY EARLY Pt.2 (Smith-Cadena)

Sav 1536 MG14011
Sav 1536 MG14011

A GOOD MAN IS HARD TO FIND
PITIFUL

Sav 1572
Sav 1572 MG14011

I GOT IT BAO (AND THAT AIN'T GOOD)
UNTIL THE REAL THING COMES ALONG

Sav 1583
Sav 1583

I AIN'T GOT NOBODY (CB, 2/25/61)
GOIN' HOME BABY (CB, 2/25/61)

Sav 1595
Sav 1595

With Strings

I UNOERSTANO (CB, 9/12/59)
SOME OF THESE DAYS (CB, 9/12/59)

Sav 1576
Sav 1576

STAY AS SWEET AS YOU ARE
IF I COULD BE WITH YOU
IT'S A SIN TO TELL A LIE
I COULD MAKE YOU CRY
THERE I'VE SAID IT AGAIN
RAMBLIN' BLUES

MG14005
MG14005
MG14005
MG14005
MG14011
MG14011

#14011 is titled CANDY. We believe that the 14011 titles are reissues which were remastered and augmented by strings
#14005 is titled BIG MAYBELLE

MAMIE WEBSTER (BIG MAYBELLE SMITH) SINGS W.C. HANDY

ca. 1960
CUB LP 8002 (CUB is an MGM product)

ST. LOUIS BLUES
BASEMENT BLUES
BEALE STREET BLUES
CAPELESS LOVE
MEMPHIS BLUES
HESITATING BLUES
OLE MISS BLUES
JOE TURNER BLUES
YELLOW DOG BLUES
FRIENDLESS BLUES
WAY DOWN SOUTH WHERE THE BLUES BEGIN
HARLEM BLUES

Instrumental accompaniment may be more than one group on above sides. Trumpet, clarinet, sax, trombone and rhythm section seem to predominate on the tracks. Sidney DeParis or Henry Goodwin could be the trumpeter. Garvin Russell or Eddie Barefield could be the sax & or clarinet. Sounds like Wilbur DeParis on trombone. These are only a guess. It has been suggested that the reason for Big Maybelle's bogus nomen may be her exclusivity with Savoy at this time.

WHAT MORE CAN A WOMAN DO?

With Chorus and Orchestra directed by Bob Hersey (Includes Strings)

ca. 1962
BRUNSWICK BL 54107

WHAT MORE CAN A WOMAN DO?
I CAN'T GIVE YOU ANYTHING BUT LOVE
CRY
TORTURED
CANDY
HOW DEEP IS THE OCEAN
IF
WHY WAS I BORN
I'LL CLOSE MY EYES
I STILL CARE
EVERYBODY'S GOT A HOME BUT ME

" "
" "
" "
" "
" "
" "
" "
" "
" "
" "

JUST ARRIVED
CASHBOX - MAY 23, 1964

Scepter Inks Big Maybelle,
Signed To Wand Mgmt.

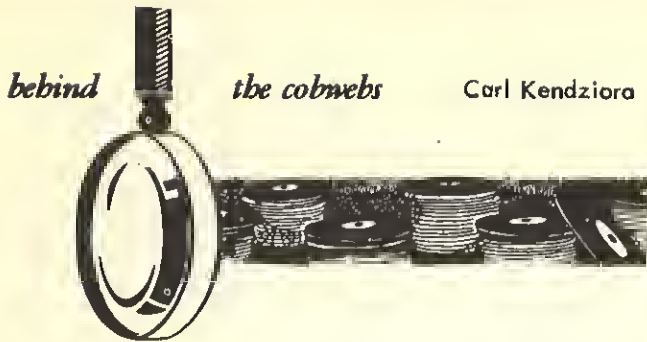
NEW YORK—Big Maybelle, longtime blues stylist, has inked a pact with Scepter Records and a management deal with Wand Management, an affiliate of the label. Her first Scepter session will be cut this week. Her career has included stints with the Savoy and Atlantic labels.

(Editor's Note: Atlantic???)

BIG MAYBELLE has had recent engagements at the Apollo Theatre in NYC and at the Town Hill nightery in Brooklyn N.Y. Waistline-wise, she's much thinner now, but her voice still possesses the hefty lustiness so identifiable with her great talent. We would like to thank Mrs. Helene Chmura, formerly with Columbia records, for her aid in providing pertinent details for the Okeh sessions.

—coming: JIMMY WITHERSPOON





Carl Kendziora

We'll have to save the list of needed Lincolns until next time as we just don't have space here. If we get the kind of response we got from you readers on the Perfect Catalog, we may be able to whip the Cameo catalog into a complete enough state to publish!



Label of the Month: A real rarity is our subject for this department this time! Listed in some places as "Gold Seal" and in other places as "Herschel", the label is actually "Herschel Gold Seal" as will be seen from our accompanying cut. The label was produced by Gennett for Northwestern Phonograph Supply Co., St. Paul and Minneapolis. The Gennett Ledgers contain many references as "North. W. Phono. Sup. Co." (mx X 227), "Test To Gold Seal" (same mx), "Rush N. W. Phono." (GEX 302) and "10/29 Bern." (BEX 329). Bern. is apparently an abbreviation for the proprietor of N. W. Phono, whose name was, I think, Bernstein. Some Herschel Gold Seal catalog numbers appear in the ledgers like "2012" against master BEX 329. The label is not mentioned at all - just the number. Since there are only a few such notations, it would be almost useless to look to the Gennett Ledgers to compile a H. G. S. catalog. From the rarity of the records themselves, the prospects of reconstructing such a catalog are rather dim! Known range of catalog numbers at present is 2001 to 2021. Masters on these records range from X 277 to BEX 329 which date from 9/24/26 to 10/28/26, a rather limited range! Whether the records were issued shortly after the recording dates or much later is not known and whether they were issued all in one release or over a period of time is also a mystery. And we don't have any idea if the label lasted long enough for the numbers to go higher than our known high number of 2021. Much data is needed! The label is black with gold print and obviously resembles Gennett electrobeam from which it drew its masters. Data for the one illustrated, Herschel Gold Seal 2008 is: A. Meadow Lark (Florito-Keidel) (GEX 306), The Royal Troubadours, Vocal Chorus by Arthur Fields (From Gennett 3388)/B. Sunday (Miller-Cohn-Stein-Kieger) (GEX 300), Harry Pollock & His Club Maurice Diamonds, Vocal Chorus by Arthur Hall (From Gennett 3388). Whether any Gennett material issued on H. G. S. was unissued on Gennett or Champion we don't know. More information is needed on this label and we welcome any comments.

Plaza S000 series: We again continue to list masters in this series, giving master number, tune title, artist credit and the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (Number 38) for details. See each column from then on for listings. We continue the listing this time with S457. (SEE NEXT PAGE)

Send your Cameo data, etc. to us at Salem Road, RFD 2, Pound Ridge, New York 10576, or c/o this magazine. Until our next venture behind the cobwebs with the old discs, adios.

CAMEO'S - HELP NEEDED*****

210, 211, 219, 246, 263, 267, 334, 335, 339, 359, 367, 412, 434, 435, 437, 449, 463, 464, 466, 469, 473, 486, 490, 495, 499, 510, 517, 524, 526, 532, 554, 535, 536, 537, 538, 541, 548, 549, 558, 560, 563, 564, 585, 586, 600, 611, 612, 629, 631, 639, 645, 653, 654, 655, 656, 657, 658, 659, 660, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 692, 693, 716, 717, 718, 720, 721, 728, 729, 732, 740, 743, 745, 747, 752, 759, 762, 763, 766, 770, 784, 790, 791, 801, 808, 809, 810, 811, 813, 814, 822, 829, 830, 841, 842, 848, 852, 855, 861, 863, 864, 885, 897, 875, 876, 882, 883, 884, 886, 888, 890, 895, 900, 909, 910, 911, 913, 918, 920, 921, 928, 933, 934, 936, 938, 940, 949, 957, 958, 960, 969, 972, 977, 978, 979, 980, 981, 982, 981, 997, 999, 1002, 1004, 1009, 1010, 1013, 1014, 1015, 1022, 1025, 1026, 1030, 1034, 1036, 1042, 1054, 1057, 1062, 1064, 1069, 1074, 1075, 1076, 1078, 1079, 1082, 1083, 1086, 1087, 1088, 1092, 1099, 1100, 1102, 1104, 1126, 1127, 1128, 1129, 1130, 1135, 1136, 1137, 1139, 1140, 1142, 1145, 1152, 1155, 1156, 1157, 1160, 1163, 1165, 1168, 1169, 1170, 1172, 1173, 1176, 1178, 1181, 1183, 1185, 1186, 1187, 1202, 1204, 1206, 1213, 1215, 1223, 1224, 1227, 1241, 1242, 1243, 1247, 1248, 1249, 1259, 1252, 1253, 1264, 1265, 1270, 1272, 1278, 1287, 1288, 8100, 8104, 8107, 8120, 8121, 8140, 8142, 8151, 8153, 8158, 8159, 8161, 8168, 8170, 8171, 8172, 8174, 8180, 8183, 8184, 8185, 8187, 8189, 8198, 8200, 8211, 8214, 8215, 8217, 8219, 8220, 8221, 8222, 8223, 8224, 8231, 8232, 8240, 8242, 8243, 8250, 8254, 8255, 8257, 8260, 8262, 8263, 8264, 8266, 8267, 8269, 8271, 8272, 8273, 8275, 8278, 8279, 8284, 8287, 8290, 8295, 8304, 8305, 8307, 8308, 8309, 8311, 8312, 8331, 8345, 8346, 8347, 8350, 8351, 8352, 8354, 8360, 8361, 8364, 8368, 8367, 8369, 8370, 8375, 8377, 8379, 9001, 9006, 9009, 9012, 9013, 9016, 9017, 9021, 9024, 9027, 9037, 9038, 9043, 9047, 9049, 9051, 9055, 9058, 9059, 9060, 9065, 9067, 9068, 9069, 9070, 9075, 9076, 9077, 9079, 9080, 9083, 9088, 9089, 9090, 9091, 9094, 9096, 9097, 9104, 9107, 9110, 9111, 9114, 9115, 9116, 9117, 9118, 9119, 9120, 9123, 9124, 9125, 9128, 9129, 9132, 9142, 9146, 9149, 9150, 9151, 9152, 9154, 9161, 9164, 9167, 9168, 9173, 9174, 9177, 9182, 9187, 9192, 9195, 9196, 9197, 9198, 9202, 9203, 9208, 9210, 9211, 9212, 9213, 9214, 9215, 9217, 9220, 9221, 9224, 9225, 9227, 9228, 9229, 9230, 9231, 9234, 9236, 9239, 9241, 9245, 9246, 9247, 9251, 9252, 9254, 9255, 9257, 9258, 9259, 9263, 9264, 9265, 9267, 9269, 9272, 9273, 9274, 9275, 9276, 9278, 9279, 9281, 9284, 9285, 9286, 9287, 9288, 9290, 9291, 9292, 9293, 9294, 9295, 9296, 9298, 9299, 9306, 9307, 9308, 9312, 9313, 9315, 9318, 9319, 9322 and any higher.

ROMEO'S - HELP NEEDED*****

Here are the Romeos we need: 402, 403, 404, 405, 406, 410, 411, 412, 413, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1110, 1111, 1112, 1113, 1114, 1115, and up to 1130.

PLAZA continued

S457-Taint A Doggone Thing But The Blues - Hazel Meyers/acc. Greinger -Harmo
S458-Pling-ly (The Worst Lookin' Mon In Town) - Hazel Meyers/acc. Greinger - 925
S459-What'll I Do - Sam Lanin's Dance Orchestra -Ba 1336
S460-
S461-There Is Yes Yee In Your Eyes -Roseland Dance Orchestra -Ba 1332
S462-Nobody's Sweetheart -Vernon Dalhart -Re 9637
S463-The One I Love Belongs To Somebody Else -Vernon Dalhart -Re 9636
S464-
S465-A Smile Will Go A Long, Long Way -Billy Burton -Re 9637
S466-
S467-Lazy -Ernest Hare -Ba 1339
S468-What'll I Do -Charles Dalton -Re 9649
S469-Down Where The South Begins -Vernon Dalhart -Re 9666
S470-Josephine, The Meanest Gal In Town -Six Black Diamonds -Ba 1349
S471-My Papa Doesn't Two-Time No Time -Six Black Diamonds -Ba 1346
S472-From One 'Till Two -Lucky Strike Dance Orchestra-Ba 1343
S473-Lazy -Lucky Strike Dance Orchestra-Re 9640
S474-I Wonder Who's Dancing With You Tonight -Lucky Strike Dance Orchestra-Re 9644
S475-Down Where The South Begins -Roseland Dance Orchestra -Ba 1347
S476-Limehouse Blues -Sam Lanin's Dance Orchestra -Ba 1351
S477-After The Storm -Roseland Dance Orchestra -Ba 1346
S478-Big Boy -Ernest Hare -Ba 1366
S479-My Papa Doesn't Two-Time No Time -Ernest Hare -Ba 1368
S480-Jimmy Gee -Ernest Hare -Ba 1363
S481-Lots O' Mama -Ernest Hare -Ba 1365
S482-
S483-You Don't Know My Mind -Viola McCoy/acc Chas Dixon -Re 9687
S484-Buzzin' Around -Viola McCoy/acc Chas Dixon -Re 9687
S485-I Must Have Company -Arthur Fields -Re 9642
S486-There's A Bird At The End Of The Swane -Arthur Fields -Re 9661
S487-You're In Love With Everyone -Arthur Fields -Ba 1364
S488-Hula Hula Dream Girl -Imperial Dance Orchestra -Imp 1319
S489-Nightingale -Frisco Syncopetora -Fu 11342
S490-I Don't Know & I Don't Care Blues -Bessie Williams -Do 364
S491-Don't Blame It All On Me -Robert Craig -Re 9665
S492-
S493-What Does The Pussy Cat Mean... -Billy Jones -Ba 1355
S494-Innocent Eyes -Sam Lanin's Dance Orchestra -Ba 1376
S495-It Had To Be You -Roseland Dance Orchestra -Ba 1363
S496-Home In Pasadena -Roseland Dance Orchestra -Ba 1350
S497-Feeling The Way I Do -Fletcher Henderson's D. O. -Ba 1364
S498-Rad Hot Mama -Fletcher Henderson's D. O. -Ba 1364
S499-Whet'll I Do -Lucky Strike Dance Orchestra-Ba 1359
S500-Cuddle Me Up -Nathan Glantz & His Orch. -Ba 1362
S501-We're Sweethearts -Nathan Glantz & His Orch. -Ba 1362
S502-Worried -Vernon Dalhart -Re 9663
S503-It Had To Be You -Artells Dickson -Re 9666
S504-There's Yes Yee In Your Eyes -Charles Dalton -Ba 1368
S505-He Looks At Her And Then He Goes He Ha -Ernest Hare & Billy Jones -Ba 1355
S506-Oh! Eve -Ernest Hare & Billy Jones -Re 9664
S507-Amy Old Time At All -Broadway Quartette -Re 9662
S508-What's Today Got To Do With Tomorrow -Broadway Quartette -Re 9662
S509-How Come You Do Me Like You Do -Viola McCoy/acc F. Henderson-Re 9687
S510-
S511-The Swan -Rudolph Polk, Violin -Re 2113
S512-Glance -William Morris -HML 1089
S513-Hide Me Away In The Hills Of Virginia -Vernon Dalhart -Re 9678
S514-Old Familiar Faces -Dalhart And Amalle -Re 9676
S515-A Man Never Knows When A Women's... -Ernest Hare -Ba 1369

HENDERSONIA-cont'd from p.12

| | | | |
|--------|-----------------------|------------|------|
| 141526 | 1 Found A New Baby | 1R, 2S, 3F | 3 |
| 141527 | Nervous Charlie Stomp | 1S, 2R, 3F | 3 |
| 141528 | Black Horse Stomp | 1R, 2F, 3S | 2 |
| 141832 | Tampeekoe | 1S, 2F, 3R | 2 |
| 141833 | Hi-Diddle-Diddle | 1F, 2S, 3R | 1, 2 |
| 141834 | Hard-to-Get Gertie | 1R, 2S, 3F | 3 |
| 141989 | Jackass Blues | 1R, 2F, 3S | 2, 3 |
| 141960 | Static Strut | 1S, 2F | 2 |
| 142845 | Off to Buffalo | 1S, 2R, 3F | 3 |
| 142846 | Brotherly Love | 1F, 2R, 3S | 1 |
| 142847 | Alabama Stomp | 1R, 2S, 3F | 3 |
| 143332 | Have it Ready | 1S, 2R, 3F | 3 |
| 143333 | Ain't She Sweet? | 1R, 2F, 3S | 2 |
| 143334 | Snag It | 1R, 2F, 3S | 2 |
| 143637 | Wabash Blues | 1F, 2S, 3R | 1 |
| 143638 | The Wang Wang Blues | 1R, 2S, 3F | 3 |
| 143639 | St. Louis Shuffle | 1S, 2F, 3R | 2 |
| 144134 | Cornfed! | 1R, 2F, 3S | 2 |
| 144135 | Variety Stomp | 1R, 2S, 3F | 3 |
| 144136 | The St. Louis Blues | 1F, 2R, 3S | 1 |
| 144896 | Black Maria | 1S, 2F, 3R | 2 |
| 144897 | Goose Pimples | 1S, 2F | 2 |
| 144898 | Baltimore | 1S, 2F | 2 |
| 145975 | Oh, Baby! | 1F, 2S | 1 |
| 145976 | Feelin' Good | 1F, 2S | 1 |
| 145977 | I'm Feelin' Devilish | 1S, 2F, 3R | 2 |

As in the previous listing, I have only listed those titles for which two takes were either approved OR issued. You will note that there are two authenticated cases in which a REJECTED take was actually issued as an alternate take:

| | |
|----------------------|--------------------------|
| Bessie Smith's | SOFT PEDAL BLUES, take-1 |
| Fletcher Henderson's | MONEY BLUES, take-2 |

If you come up with any more alternate takes, please let me know. There must be a lot more of them around.

EDISONIA

RAY WILE

THE FIRST LONG PLAYING DISC RECORD
EDISON LONG PLAYING ISSUES
40 MINUTE RECORDINGS

COUPLING # LONG PLAYING MATRIX ORIGINAL MATRIX # DATE OF TRANSFER ENGINEERS REMARKS

30001 - mx 12012 A,B B/ 17/26; C,F B/18/26 Werner, Burt & Hayes

DINNER MUSIC # 1

11110 & 11111 7/20/26 Prince of Pilsen - Selections

11122 7/28/26 - Wiener Blut - Waltz

1112B 7/27/26 - World is waiting for the Sunrise

11132 7/28/26 - Hungarian Dance # 5

All by HOTEL COMMODORE ENSEMBLE, Bernhard Levitow, Dir.

mx 12013 A,B,C B/ 13/26 Werner, Burt & Hayes

DINNER MUSIC # 2

11117 & 11118 7/22/26 - Woodland - Selection (Luders)

11126 7/27/26 - Serenade - Les Millions d'Arlequin (Drigo)

11127 7/27/26 - Un peu d'amour (A little love, a little kiss)
(Ross & Milesu)

11134 7/28/26 - Serenata (Moszkowski)

All by HOTEL COMMODORE ENSEMBLE, Bernhard Levitow, Dir.

30002 - mx 12017 A,B,C,D 11/ 26 Werner, Burt & Hayes

5676 C & 5677 A William Tell - Overture

5664A - Lucia - Sextette

5865 A - Gioconda - La Furlana

2516 B - Tannhauser - March

All by SODERO'S BAND

mx 12018 A,B,C,D,F,G,H 11/26 Werner, Burt & Hayes

5043 H, 5044 C - Poet & Peasant - Overture
AMERICAN SYMPHONY ORC.

5797 B - Norma - Hear me Norma

JULIUS SPINDLER, Flute & ANTHONY GIAMMATTEO, clarinet

5874 F & 5875 C - Gioconda - Dance of the hours

AMERICAN SYMPHONY ORC.

30003 - mx 12031 A,B,C 2/27 Werner, Burt & Hayes

5762 - Thais - Meditation

5774 - Chant Sans Paroles (Tschalowsky)

5748 - Spring Song (Mendelssohn & Spalding)

ALBERT SPALDING, violin; acc. by ANDRE BENOIST, piano

7506 - Valse - Arabesque (Lack)

ANDRE BENOIST, piano solo

5062 - Souvenir (Dräla)

6951 - Drink to me only with thine eyes (arr. by Quilter)

ALBERT SPALDING, violin; acc. by ANDRE BENOIST, piano

mx 12022 A,B,C,D 1/27 Werner, Burt & Hayes

5761 - Cavatina (Raff)

7005 - Valse Bluette (Driga - Auer)

5747 - Melody in F

ALBERT SPALDING, violin; acc. by ANDRE BENOIST, piano

6077 - Fantasie Impromptu

ANDRE BENOIST, piano solo

7595 - Roses of Picardy (Wood)

4579 - Humoresque (Dvorak)

ALBERT SPALDING, violin; acc. by ANDRE BENOIST, piano

12

HENDERSONIA

Walter C. Allen

Last time I listed the issued alternate takes of Bessie Smith which are known, together with a list of her titles with Henderson accompaniments on which there is a possibility of finding alternates. These are the titles for which the Columbia matrix files show that more than one take was approved.

This time, I will do the same thing with Henderson accompaniments to other singers, and to Henderson orchestral sides for Columbia. First column: matrix number; second: tune title; third: takes recorded, and disposition (R: Rejected; OK: only approved take; F: First choice (approved); S: second choice (approved); and fourth: those takes KNOWN to have been issued. The rare take, in my experience, is marked with an asterisk (*).

MAGGIE JONES

| | | | |
|--------|---|------------|----------|
| 140174 | Anybody Here Want To Try My Cabbage | 1S, 2F | 2 |
| 140192 | You May Go But You'll Come Back Someday | 1S, 2F | 2 |
| 140533 | Undertaker's Blues | 1R, 2F, 3S | 2 |
| 140534 | North Bound Blues | 1S, 2F | |
| 140583 | Cheatin' On Me | 1S, 2R, 3F | 3, 1 (*) |

CLARA SMITH

| | | | |
|--------|---------------------|----------------|---|
| 140227 | Broken Busted Blues | 1S, 2F | 2 |
| 140492 | Court House Blues | 1F, 2S | 1 |
| 140493 | My John Blues | 1F, 2S | 1 |
| 142252 | Salty Dog | 1F, 2R, 3R, 4S | 1 |
| 142253 | My Brand New Papa | 1S, 2F, 3R, 4R | 2 |

ETHEL WATERS

| | | | |
|--------|-------------------------------|-----------------------|------|
| 141207 | No Man's Mamma | 1S, 2F, 3R | 2 |
| 141208 | Tell 'Em About Me | 10K, 2R, 3 OK then R. | 1 |
| 141209 | Maybe Not At All | 1S, 2R, 3F | 3 |
| 141542 | I've Found a New Baby | 1F, 2S | 1 |
| 141543 | Make Me a Pallet On the Floor | 1R, 2F, 3S | 2, 3 |
| 141544 | Bring Your Greenbacks | 1S, 2F | 2 |

GEORGE WILLIAMS AND BESSIE BROWN

| | | | |
|--------|-------------------------------|------------|------|
| 140429 | She's My Sheba, I'm Her Sheik | 1R, 2S, 3F | 3, 2 |
| 140432 | Cheatin' Blues | 1S, 2F | 2 |

FLETCHER HENDERSON AND HIS ORCHESTRA

| | | | |
|--------|----------------------------|------------------|----------|
| 140357 | Play Me Slow | 1R, 2S, 3F | 3 |
| 140617 | Money Blues | 10K, 2R, 3R | 1, 2 (*) |
| 141170 | T N T | 1F, 2S, 3R | 1 |
| 141171 | Carolina Stomp | 1S, 2R, 3R, 4F | 4 |
| 141410 | Nobody's Rose | 1F, 2S, 3R | 1 |
| 141411 | Pensacola | 1R, 2F, 3S | 2 |
| 142205 | The Stampede | 1R, 2S, 3F | 3 |
| 142206 | Jackass Blues | 1R, 2F, 3S | 2 |
| 142902 | The Henderson Stomp | 1R, 2F, 3S | 2 |
| 142903 | The Chant | 1R, 2F, 3S | 2 |
| 143125 | Sweet Thing | 1-4R, 5S, 6F, 7R | 6 |
| 143344 | Rocky Mountain Blues | 1R, 2R, 3F, 4S | 3 |
| 144063 | P. D. Q. Blues | 1S, 2F, 3R | 2 |
| 144064 | Livery Stable Blues | 1S, 2R, 3F | 3 |
| 144132 | Whiteman Stomp | 1R, 2F, 3S, 4R | 2 |
| 144133 | I'm Coming Virginia | 1S, 2R, 3F | 3 |
| 145763 | King Porter Stomp | 1R, 2S, 3F | 3 |
| 145764 | D Natural Blues | 1S, 2R, 3F | 3 |
| 147422 | Easy Money | 1S, 2F | 2 |
| 148540 | Blazin' | 1R, 2F, 3S | 2 |
| 148541 | The Wang Wang Blues | 1R, 2S, 3F | 3 |
| 150857 | Chinatown, My Chinatown | 1F, 2R, 3S | 1 |
| 150858 | Somebody Loves Me | 1S, 2R, 3F | 3 |
| 151441 | Clarinet Marmalade | 1S, 2F | 2 |
| 151442 | Sugar Foot Stomp | 1F, 2S | 1 |
| 151443 | Hot and Anxious | 1F, 2S | 1 |
| 151444 | Comin' and Going | 1F, 2S | 1 |
| 152324 | Honeysuckle Rose | 1S, 2F | 1 |
| 152326 | Underneath the Harlem Moon | 1F, 2S | 1 |

THE DIXIE STOMPERS

| | | | |
|--------|---------------------------------|------------------|---|
| 141301 | Spanish Shawl | 1R, 2F, 3S | 2 |
| 141302 | Clap Hands! Here Comes Charley! | 1R, 2S, 3F | 3 |
| 141303 | Florida Stomp | 1-3R, 4S, 5F, 6R | 5 |
| 141422 | Get It Fixed | 1F, 2S, 3R | 2 |
| 141423 | Chinese Blues | 1R, 2S, 3F | 3 |
| 141424 | Panama | 1S, 2R, 3F | 3 |

-contd on p.9

30004 - mx 1 204B A & B 11/ 27 Werner, Burt & Hayes

6623 & 6624 - Tannhauser - Overture

3860 - Lohengrin - Introduction to the Third Act

9186 & 9209 - Meistersinger - Overture

All by AMERICAN SYMPHONY ORCHESTRA

mx 12047 A & B 11/27; F & G 12/27 Werner, Burt & Hayes

Nutcracker Suite

mx 6250 - Overture Miniatura; Danse Chinolse

6252 - Danse de la Fee Dragee (rec.6/26/18 take F)

Danse de mirilltons

6251 - Danse Arabe; Danse Husse (Trepak)

6249 - Valse des fleurs

ALL BY AMERICAN SYMPHONY ORC.

30005 - mx 12043 A & B 7/27; F, G ; J, K ; M, N 12/27 Werner, Burt & Hayes

4925 - Carry me back to old Virginny (with Criterion Quartet)

3707 - Song of India

ANNA CASE, Soprano

4032 - Second Mazurka (Godard)

ANDRE BENOIST, piano solo

4878 - Annie Laurie

4882 - Old Folks at home

ANNA CASE, soprano

mx 12044 A,B 7/27; F,G ; J,K ; M,N 12/27 Werner, Burt & Hayes

10201 - Mocking Bird (Wanner)

5647 - Somewhere a voice is calling

ANNA CASE, Soprano

5910 - Two Larks (Leschetizky)

ANDRE BENOIST, piano solo

5963 - Bonnie sweet Bessie

4883 - Home, sweet home

ANNA CASE, soprano

30006 - mx 12051 A & B made 9 or 10/28? by George Werner

18320 - Frasquita - Serenade (Loher- Kreisler)

18325 - Aria from "Pur diceste" (Lotti- Flesch)

18334 - Paradise - Viennese Folk Song (Krakauer- Kreisler)

18326 - El Pano Moreno - Suite populaire Espagnole (De Falla - Kachuk)

18325 - Hejre Kati - Scenes de la Czarde op.32 # 4 (Rubay)

CARL FLESCH, violin acc. by Raymond Bauman, piano

mx 12052 A & B made 9 or 10/28? by George Werner

18324 - March (Handel- Flesch)

18331 - Reverie (op.22 #3) (Vieuxtemps)

18322 - Prayer (Handel - Flesch)

18323 - Pastorale (Handel - Flesch)

18327 - Jota from Suite populaire Espagnole (De Falla - Wochanski)

CARL FLESCH, violin acc. by Raymond Bauman, piano

In 1926 the Edison Company in order to combat declining sales decided to launch the FIRST LONG PLAYING DISC RECORD. These were made by maintaining the record speed at 80 rpm but by narrowing the grooves to 400 per inch (the finest grooves ever issued commercially). These records required a special adapter and needle for the Edison machine. Partially because of a lowered volume level and delicate grooving the records were not a commercial success and are quite rare today. The last 12 inch issue was taken from electrically recorded masters. There are no selections of more than 5 minutes on the issued records although the Beethoven 5th Symphony was dubbed and distributed to dealers as a sample to determine the possibility of issue.



CHIT CHAT ABOUT THIS & THAT

The benefit for the late Jack Crystal was held at Central Plaza on Dec. 8th and am happy to report it a great success. It was sure heartwarming to see his many friends go all out for this wonderful man who did so much to keep jazz alive. Among those who must be credited are John MacMurtry of the Musicians Aid Society, Jeann Fallows and Jack Bradley, Zutty Singleton, Eddie Condon, Jimmy MacPartland and Tony Parenti. Carroll Musical Instruments Service generously donated two sets of drums for the evening's use without charge which was indeed darn nice of them. The big room upstairs was jam packed and an additional room had to be opened on the third floor to handle the overflow crowd. So many musicians appeared that there were many who weren't able to perform because of the time element and since the benefit only went until one o'clock in the morning, trying to assemble around 75 musicians into various groups so everyone could be heard from was an impossibility. Both Condon and MacPartland did their best to keep the music going continuously in trying to get the groups assembled so as one group was ready to come off the stand, there would be another ready to go on etc. This may sound easy to do, but in a situation where you have no room to move about freely due to the joint being packed (and I do mean packed) trying to line up six musicians every twenty minutes is no picnic. MacPartland was virtually drenched in perspiration from all the running he did trying to line the guys up to go on, and my hat is off to him for a job well done. Yours Truly spent four days of his vacation at the Musicians Aid Society in helping to send out the notices and was only too happy to help out. --- I ran into Sal Pace (ex Spivak - Al Donahue - Phil Napoleon) on B'way and it sure was good to see him again. I hadn't seen him since Nick's and he told me he's still tooting his clarinet on club dates and keeping himself busy. This I'm glad to hear because he's a good player and a nice guy to boot. ---During the summer I visited the race track at Aqueduct and since it happened to be July 4th, the Seufert band was on hand to provide some music for the holiday crowd. Naturally, even though this wasn't my kind of band that I would rather listen to, I have seen this band on other occasions and they do play wonderful and you have to be fair and give credit where it's due. The band does the whole scene from marches, tin pan alley to show tunes, and while they were going to the National Emblem March I casually glanced around to see if perhaps I knew any of the musicians. I was batting a big fat zero until I got to the trombones and there as big as life was the wonderful Miff Sines (ex Savitt-Clinton-Al-Donahue) walling away. In between numbers we had a chance to yack it up a bit and since I hadn't seen Miff in some time we gabbed away until Mr. Seufert the conductor tapped his baton which meant that recess was over. He then announced to the crowd that the band was going to do the score from "Oklahoma" and as the band swung into the theme I happened to be watching Miff and I noticed that he would from time to time quickly glance toward the floor for a few seconds and then go quickly back to the music. Actually what he was doing is studying the next race from the program which was conveniently resting on his trombone case. He wasn't alone however, as some of the other musicians were also studying the "Bible".

The response to my last "Solists Please" column was not too good with very few replies. Ernie Edwards of California was one of those who was nice enough to reply and came through with the following info: Regarding the Buddy Rich sides the trumpet is by Bill "Bitty" Mullens and the bone by Earl Swope (with Herman 47-49), and who is now with the Louie Bellson Band at the Metropole here in New York. Incidentally, speaking of Bellson, I caught the band the other eve with staffer Ernie Smith and we both agreed it was a fine organization. This is a real swinging group though I couldn't recognize too many of the musicians except Jimmy Cleveland and Earl Swope. Bellson treated the audience to some fantastic drumming which really brought down house. Playing a nice bright tempo Louie gave forth combinations of his amazing technique which was a gasser. I met Louie on a few occasions and he's just as great a guy as he is a drummer. He doesn't walk around with a chip on his shoulder or act like a big deal and you would have to go a long way to meet a more congenial and down to earth guy as Louie Bellson. His wife the wonderful Pearl Bailey who is currently holding forth at the Americana Hotel arrived shortly thereafter and was given a nice round of applause as she was introduced by Red Allen who is sharing the stand with the Bellson band. Another reply to my last column came from Billy Marshall of Marshland, Mass. who wrote in that Ray Anthony plays the rpt. solo on Al Donahue's Okeh "With A Twist of the Wrist". That's about it for now gang, and I hope in my future columns to go into the musical lives of Kenny Davern, Billy Cronk, Franklin Skeet, Tony Martell, Phil Krause and Jack Fine, all great guys and fine musicians.

13

Victoria Spivey Blues Is My Business

LUIS RUSSELL

After I got to New York again in 1927 I met LUIS RUSSELL at the old Okeh Recording studio located on 11 Union Square. Luis took an immediate liking to me after I was introduced to him by Tommy Rockwell, my Okeh Record adviser at that time. Tommy knew about Luis' great popularity in Harlem in clubs like the NEST and the SARATOGA so he asked Luis what he could do for me in one of the uptown clubs. In a few days I enjoyed the hospitality of Luis, his 2 beautiful children and his wonderful sister who was raising his children for him, at their apartment. That started a lifetime friendship for us. After his successful hit, Call of the Fleaks, Luis moved up even higher into music circles. I used to go to his clubs all the time and every now and then I was guest artist with his wonderful band.

I next met Luis again this time at the Victor recording studios after I came back with my motion picture, Hallehujah in 1929. This time we were to record together with his band who included the best in the business: men like Henry Red Allen and J. C. Higginbotham. We recorded some wonderful sides together, stuff like Funny Feathers, How Do They Do It That Way, Telephoning the Blues, Dirty TB and others. Some of these sides are on the market even now after more than 30 years.

After this date I did not see Luis again until 1937 when he was the pianist with Pops Armstrong's swingin' band in New York City's Paramount Theatre. My husband Billy Adams, thanks to Joe Glaser, was placed in Pops' show. Billy, who was a wonderful tap dancer, liked only the piano and drummer to accompany him. Luis went out of his way to give Billy the most splendid type of piano accompaniment and certainly helped to make Billy even more sensational than ever. As the years passed on I just seemed to miss meeting Luis time after time. Just a few months ago I made a determined effort to find Luis here in New York City. Finally Red Allen gave me his address and I learned that Luis had been remarried and was living up in Washington Heights in NYC, and also that Luis was very ill. On Wednesday, November 24, 1963, Len Kunstadt, J. C. Higginbotham, and myself went to Luis' home where we enjoyed a friendly chat with him and his lovely wife, Carline who we understand is a talented guitarist and opera singer. The gravely ill Luis was indeed jolly and he had high hopes to recover. A few days after the delightful meeting with Luis and his wife I called them to find out how everything was - and I was so happy to hear how he sounded so at ease. Sadly, about 10 days later Luis Russell was gone and I lost another great pal. There are so many wonderful things I can say about him as a musician and as a person. Just ask all that knew him, and you will find out that he was tops. My best to his little family and keep them safe and sound. And long live the memory of King Luis.

BLUES IN REVIEW ***** by Barry Hansen

TOMMY TUCKER - Checker 1067
12833 Hi-Heel Sneakers (Robert Higginbotham). 51013.
Vocal with organ, el. g., ds.
12834 I Don't Want 'Cha (Robert Higginbotham). 51013-X.
Vocal with piano, el. g., el. bass, ds.

Both sides "Prod. by Herb Abramson". Medial Music-BMI.

Tommy Tucker has the most exciting Southern blues sound to be heard on a single in a very long time. He has all the rough brilliancy of the Delta blues school, along with an emotional wallop few active singers can match. His phrasing and vocal tone on SNEAKERS are closer to the classic Mississippi style than those of anybody else now making singles. His backing on this side is superb; the guitar develops a basic Jimmy Reed figuration into a subtle invention culminating in high tremolos, while the organ doesn't do at all badly as a replacement for the piano. The overdrive is a rather more conscious Reed imitation, but even this has a strength and urgency that Reed has completely lost.

ALBERT KING - Bobbin 141 (Suite 208, Wall Bldg., 3903 Olive Street, St. Louis, Mo.)

1634-1A I'll Do Anything You Say (King)
1634-2A Got To Be Some Changes Made (King)
Vocals with el. g., saxes, p., b., ds.

King, the former Parrot artist, has built up an attractive series of rich, honest and un gimmicked city blues on Bobbin. He doesn't "build up" to a high, screaming pitch as is the current fashion, but keeps an even volume and tension throughout as do most of the older blues singers. Both sides have the authentic Midwest city-blues sound as we remember it from the mid-50's, with strong, unexaggerated vocals over a backing featuring slow lifts

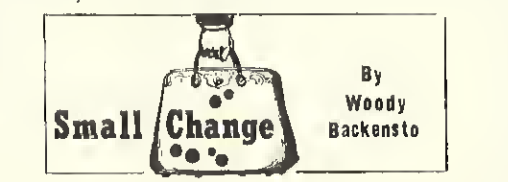
in the saxes and contrasting, faster figurations in electric guitar. ANYTHING begins with the "weeping willow" motif remembered from John Lee Hooker.

reminiscing in TEMPO by Frank Kelly

"WHERE ARE THEY ??"

THEBAULT, balladeer singer on 30s network radio shows, today is a show producer at the John Drew Summer theatre on NY's B'way. TOMMY RYAN, who played Guitar & sang with SAMMY KAYE's Orch. & fronted the BLUE BARON band--now is in the restaurant biz in Chicago. EARL GRESCH, Violinist & popular 20s recording band leader, today is a realtor in St. Petersburg, Florida. BILL HERRING, veteran Trombonist, who blew with HENRY THEIS, (alongside the fabulous George Troup, TB), EARL GRESCH, JEAN GOLDKETTE, DON MCNEIL'S 'Breakfast Show--over Chicago radio, etc., nowadays tolls for the Pinelax County (Fla.) Gov't. WENDELL HALL, the RED HEAD MUSIC MAKER--who was a very popular on 20s radio & records--now resides in Fairhope, Ala. where he still writes songs. RAY PRICE, Banjo-Guitar--with EARL GRESCH's Orch. in the 20s--today is employed by the St. Petersburg (Fla.) Times. LEONARD POSNER, who fiddled with TOMMY DORSEY during early WWII--currently plays with the Canadian Broadcasting Co.'s sym. Orch. BLANCHE CALLOWAY (Cab's sister) once a leader of a big band--currently is pro. dir. of a Miami, Fla. radio station. BOYD RABURN now is Vice Governor of the Bahamas. BOB & RAY of radio & TV fame nowadays are doing stuff over NYC's WHN. FRANKIE MARTINEZ, who blew fine Tpt. with BLUE STEELE, JACK CRAWFORD, ORIG. CASA LOMA, etc., nowadays is a patient in the Fla. State Hospital in Chattahoochee, Fla. DUKE WELBORN, leader of the ATLANTA FOOTWARMERS, mgt. of BLUE STEELE, JACK BAXTER & SLATZ RANDALL--is a realtor in his native Greenville, S.C. JIMMY ENGLISH, leads with RAY TEAL, BLUE STEELE, etc., these days free lances in NYC. STEVE BENORIC, who blew fine hote alto & clary with LARRY CLINTON--RALPH PLANAGAN etc. today free lances around NYC.

in the saxes and contrasting, faster figurations in electric guitar. ANYTHING begins with the "weeping willow" motif remembered from John Lee Hooker.



It is difficult to change pennies, but changes took place in the PENNIES during 1963.

At the beginning of 1963, Red Nichols and His Five Pennies were entertaining nightly in the Zebra Room of the Sheraton-West Hotel in Los Angeles. The Pennies consisted of: Harry L. "Breezy" Thomas (tb); Bill Wood (cl); Joe Rushon (b sax); Sid Appleman (p); and Rollie Culver (dms). Closing night was April 9, 1963.

Before opening at Sheraton-West, Red gave notice to his entire group. The disbanding was prompted by economical factors, for Red could not afford the expense of keeping a band on the road, and he had 13 weeks booked in San Francisco. Being a member of Musicians Local 6 in San Francisco, Red could hire local men and avoid the AFM's 10% travelling tax on his own men as well as living costs for the men on the road.

Red and his Local Pennies opened in the Tudor Room of the Sheraton-Palace Hotel in San Francisco on April 22 and closed July 20, 1963. The local men were: Jerry Butzen (tb); Leon Radstiff (cl); Oscar "Dub" Johnson (p); Andie Gaand (string bass); Lou Vann (dms).

For a quality evaluation of the new group we have heard from William A. Trone. Bill Trone, well-known musician based in New York City, took an extended vacation trip to the west coast on an out-of-time piano. His mind wandered to the past -- he heard his group--magically they appeared in view on the stand--thoughtfully Red watched and dreamed until a demolition crew took over and wrecked the building.

On July 25, 1963, Red and his Pennies appeared on NBC's national TV show "The Lively Ones", hosted by Vic Damone. The film credits stated that Red Nichols and His Five Pennies played "Royal Garden Blues" from the Creole Club in New Orleans. The film clip showed Red entering an old, broken down club filled with cobwebs. Red fingered a few chords of remembrance on an out-of-time piano. His mind wandered to the past -- he heard his group--magically they appeared in view on the stand--thoughtfully Red watched and dreamed until a demolition crew took over and wrecked the building.

In reality the "Lively Ones" TV film was made during the Sheraton-Palace engagement. Red planned to Los Angeles for a 4 PM audio session on June 9th at NBC's studios in Burbank. The video portion was prepared on June 10th from 9 AM to noon. The film was cut against a black background which was later superimposed on the hickwall. The group was told about the steel ball going to break down the wall on their light and not to pay any attention to it. Two of the men turned to see what happened and the film had to be redone -- so the collector might consider this as "take 2". The Pennies for the TV show were: Warren Smith (tb); Bill Wood (cl); Joe Rushon (b sax); Sid Appleman (p); and Rollie Culver (dms).

On August 12, 1963, Red reorganized the Pennies in Los Angeles with the following personnel: Richard "Rickey" Nelson (tb); Bill Wood (cl); William C. "Bill" Campbell (p); Walter Yoder (string bass); and Rollie Culver (dm).

This group played at the Saddle & Sirdoin in Tucson, Arizona from August 15 to August 25, 1963. They opened August 27th for 8 weeks at Marineland in Palos Verdes, closing October 22th. There followed a Capitol recording session on October 22th, on October 25th they entertained at the Officers Open Mess at Fort MacArthur in San Pedro, California; October 27th they played at the Bermuda Dunes Country Club in Palm Springs; on October 29th at a private party for the Illuminators at the Riviera Hotel in Palm Springs.

Red reports this is the best rhythm section he has had in 10 years. Capitol has scheduled the tunes from the above recording session for an April 1964 LP release on (S/T)-2065 under the title of "Blues and Old Time Rags". The album will include an original "Plaintive Blues" composed by Red Nichols and Bill Campbell.

Red vacationed during November and December 1963 but returned to the Sheraton West in L.A. on December 29, 1963. Red has been a winter fixture at the hotel on handshake deals with Ed Crowley since 1955. After all these years Crowley advanced the idea that six tooters made a wee bit too much music for the size of the room, so it was decided to deflate the Pennies to a quartette --- Red, Campbell, Yoder and Culver.

Nichols is booked at the Sheraton West until May 9, 1964 and then at the Huntington Sheraton in Pasadena from June 12th to October 9th. The FIVE PENNIES will be used for the 5-week Marineland engagement from October 13 to November 15 as well as the International Jazz Festival in Tokyo, Japan when Red will have a leave of absence from the Huntington Sheraton from July 7 through July 17, 1964.

"BLUES RESEARCH"

Editors: Rotante & Sheatsley

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THE "PERFECT" MAGAZINE (our issue RR 51/52)

EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac

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MINIMUM BID 50 CENTS PER RECORD, CONDITION GUARANTEED. BID BY NUMBER AT LEFT OF COLUMN. RECORDS SHIPPED RR EXPRESS (CHARGES COLLECT) UNLESS YOU REQUEST PARCEL POST AT YOUR OWN RISK. ADD 25 CENTS FOR PACKING CHARGE. WINNERS WILL BE NOTIFIED TO SEND REMITTANCE. RECORDS WILL THEN BE SHIPPED.

445 A LARSEN--Gardner dust VICTOR
1 WALT WAVE/SAT EVIDENCE VIBI E
ORNEY 8 ADAL--saxa KenelePORK42
2 TRIPITY/Talkin' to me 00156942
3 WADLADY 0015310N
4 ALABAMA RED PEPERS--RedHead82
RedHead 2nd LP 0004
4 GOOD MANDER/OLD LIND 12756
ALEXANDER the acceordist 00156942
5 3rd LA PILLE DU MOULIN/00153042
6 CHASION FOR MA WAVE/ 00156942
ALL STAR ORK-Fine band 00156942
7 BLUE (Barve)/Treadmill 00156942
8 RAINING ROAD SHOULDER/ 00156942
9 WALT END OF ROAD/Treadmill 00156942
10 DEEP IN ARMS OF LUV/ 00156942
HENRY RED ALLEN ALLSTAR-- 00156942
11 REDHEAD 00156942
12 KK BOOZIE/Jeune 00156942
13 JUNGTON/CAL ST. BL 00156942
14 CRAWL/DURABILITY 00156942
15 COUNT ME UP/LUTHER 00156942
16 CAN I FORGET/LUV 00156942
17 BANGA/CORNER 00156942
18 BLUE RIDGE/TOWN 00156942
19 FIDDLER JOE/SUMMER 00156942
20 AMORSE ORK-Fine arrangement 00156942
21 GUESSE/AT DUTY 00156942
22 KINSHIP IN BLUE/00156942
23 BANGA/CORNER 00156942
24 ALBERT AMORSE/00156942
25 7000/00156942
26 BOOD WOOD STOMP/00156942
27 MARIAN AMORSE/00156942
28 24/00156942
29 BANGA/CORNER 00156942
30 BOUDY/LAY HANDS 00156942
31 6000/00156942
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401 SUSI ANA/HAPPY 00156942
402 M1 ANAD/TO TE AIO 42418W
403 COLUMBIA PHOTO PLAYERS
404 12 I WERE KING/ANDOR 0002121X
405 EDDIE GORDON "Waller"
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